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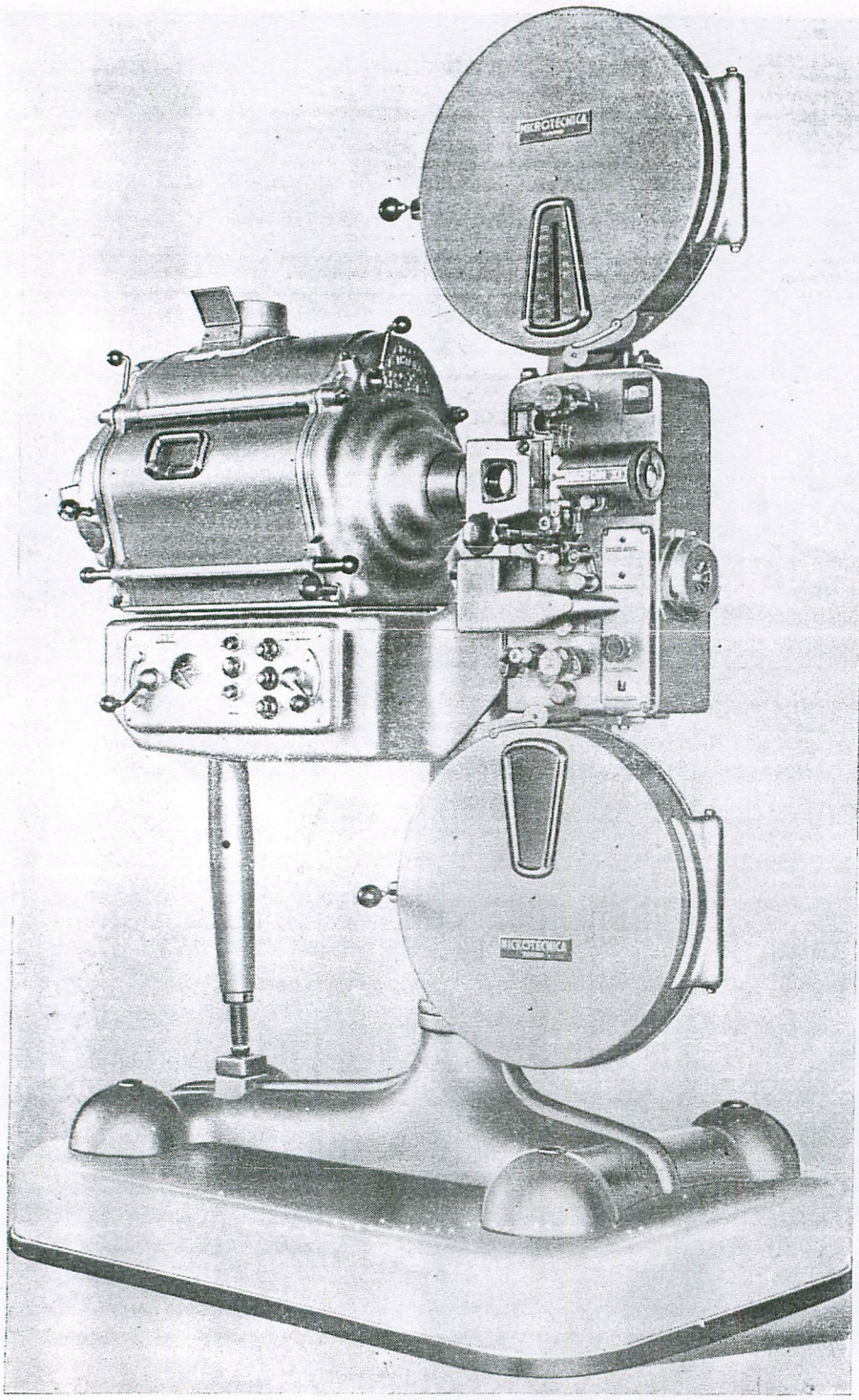

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Save Our People From The Producers

Minister Morarji Desai must know what film producers think of his Board of Film Censors and his Censor Inspectors.

At a General Meeting of the members of the Indian Motion Picture Producers' Association held on the 14th February 1947, the members said:

1. That the Censor Board as at present constituted cannot be considered to be a competent body to judge the quality of pictures.
2. That the Inspectors who examined films were often found to be incapable and even without a sufficient knowledge of Hindustani.
3. That while producers should make every effort to improve the quality of pictures, the Bombay Board of Film Censors, as at present constituted, would hardly be the body who could assist producers in this matter.
4. That if liberty of Producers were to be curtailed unduly, film production would receive a set-back and would lead to undue hardships to producers, who were already experiencing considerable difficulties.
5. That as regards pre-censorship of scripts and scenarios, this was not a matter for the Censor Board. As film production is an all-India subject, there should be a competent central unofficial body to advise producers and to administer a production code to be followed by producers.

All these precious views were expressed because the members of the Bombay Board of Film Censors, by their letter dated 6th February, invited the President and the Secretary of the Producers' Association to attend a meeting of the Board on 20th February with concrete suggestions: "for improving the present-day standards of certain Indian films as also to avoid the unnecessary waste of time, labour and money involved either in the total rejection of Indian films or their excessive cutting due to censorship by the Board."

While our popular ministry is trying its level best to evolve some plan acceptable both to the industry and to those charged with the protection of public morals by a method of friendly discussion and negotiation, the producers evidently are not prepared to co-operate with the authorities for improving the quality and contents of our motion pictures.

The producers condemn the Censor Board as incompetent and the censor inspectors as incapable and in doing so deny to the Board any right to interfere with their pictures on grounds of quality or standard. That is not a good certificate for Minister Morarji's Censor Board.

But Minister Morarji mustn't take these people seriously. Half of them are congenital idiots and do not know what they are talking about. By extending an invitation to these people to come out with concrete suggestions, the Censor Board has unnecessarily lost its face. These people have nothing concrete or constructive to suggest. And what they don't have in their nuts they can't take to any place of friendly discussion.

For thirty long years Indian film producers have drifted aimlessly as heartless mammon worshippers, giving our people the most abominable trash, the very memory of which should lend our nation a stink for another hundred years.

If the popular ministers are sincere and serious about their numerous professions of service to our people, they must not flirt with these film producers by holding useless discussions and thereby wasting precious time which can be used for reformatory legislation.

Thirty years is the longest run any industry in the world can have to stabilize itself and become a nationally useful institution. Besides, the Indian film industry thrived in the peculiarly fortunate circumstance of having no competition. It was a thirty-year long walk-over which made illiterate grocers, clumsy ushers, blood-thirsty brokers, shameless pimps and slick pick-pockets proud magnates and captains of industry with motor cars, race horses, palatial bungalows, concubines and what not but no industry.

Crores and crores they sucked out of our people under the pretext of entertainment for thirty long years, but today the only good cinema theatre in the country is built by a foreigner.

There is not a cinema worthy of a thirty-year old industry in the whole country, not a good picture, not a decent studio and not even an ambitious producer with any ideals.

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Some rare realism is the feature of "Neera Aur Nanda", a picture produced and directed by Junnarkar

That is, in short, the film industry which our popular ministries have inherited on the eve of our freedom. The ministers have a hard job to turn professional scoundrels into industrialists and trash into national entertainment. But they have got to effect the miracle to save our people from being poisoned further. The ministers can't do this by the process of negotiation. The law can't negotiate with criminals and ask the thief the way to reform thieves. That is precisely what the Bombay Board of Film Censors is trying to do by calling the producers with suggestions.

Any reformatory legislation or controlling body must be free from the influence of the vested interests if the motion picture is to take its rightful place in the social life of our people.

Not only is it necessary to stop vulgar and demoralizing pictures but it is also necessary to exercise a cultural censorship on all pictures produced in India.

So far we have had only political censorship which guaranteed the security of the Union Jack. The censors never bothered about any vulgarity or any demoralising aspects of the films in relation to their effect on society. Pictures glorifying crime and criminals and showing drunkenness, gambling, semi-nude dancing and many an obscene sequence were allowed to be shown as good entertainment to our people, both young and old. The biggest morality about censorship in old times was the virginal chastity of the Union Jack which was not allowed to be outraged even by the flicker of a photograph of Jawaharlal or Gandhiji in an Indian picture.

With the popular ministries in the saddle the complexion of censorship changed under the firm and watchful guidance of Minister Morarji Desai. A retrospective censorship of all pictures pointed out by "filmindia" as vulgar in one aspect or other was immediately enforced and quite a number of pictures were unceremoniously purged of their lewd and vulgar contents, even after some of them had been in circulation for four years.

There is not the least doubt that our popular ministers consider bad pictures as a serious menace to society. Both Premier Kher and Minister Morarji gave the producers a blunt talk and told them in precise words what they thought of Indian pictures and what they expected from Indian producers.

But the Indian producers have not yet learnt to respect the wishes of our patriotic and sincere public workers like Kher and Morarji. Our producers don't pick up friendly suggestions and improve their product.

Our producers can understand perfectly a legislation like the Whipping Act because it can take the skin off their bones. They can admit the authority of the Bombay Ministry only when Minister Morarji bans half-a-dozen pictures, forfeits their negatives and locks up a couple of producers on grounds of disseminating anti-social propaganda.

In their thirty years of criminal career, Indian producers have turned motion pictures into a menace to decent society. Apart from obviously vulgar aspects of our present day films, it is most essential that the popular government should enforce a cultural censorship on films.

Producers must not be allowed to turn out what they like. Primarily, they are hardly qualified to provide any entertainment at all for the masses as most of the producers are not only uneducated but also illiterate.

Now that we have our own government, no one can possibly have any objection to a stricter control on the quality and contents of our films.

In the past we have been given historical distortions like "Maharana Pratap", "Tansen", "Shahensha Akbar", "Babar" and what not, but in the future these abominations must not even go to the sets unless such subjects are officially sanctioned from the view point of correct historical and cultural interpretation.

In fact, the scripts of all pictures which are planned to be produced should be primarily examined by a pre-censor committee from a broad national point of view.

In our October 1946 issue, we have given at length a tentative production code for our film industry. The Government would do well to adopt our suggestions irrespective of the idiotic clamour created by our present day producers.

This is one industry which needs official control to improve its product and prospects.

Look *before you* Leap

One day a Fox fell into a well. A Goat, passing by, was invited by the Fox to jump in, too. The foolish Goat did so, and the Fox, by means of the Goat's horns jumped out, leaving him to drown. As he ran away, the Fox said, "If you had as much brains as beard, you would have looked before you leaped." AESOP'S FABLES

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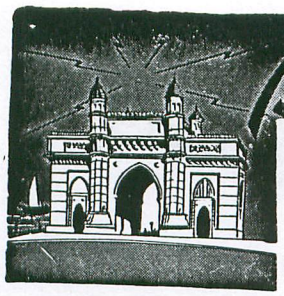

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

PRODUCERS DESERVE WHIPPING !

If one more proof is needed of the utter unreliability of our producers, here it is. On the 16th October 1946, the Executive Committee of the Indian Producers' Association held a meeting and thoroughly discussed the question of exact footage of our future pictures in view of the removal of the war-time control by the Government of India restricting the footage to 11,000 feet per picture.

The members decided to observe "self-imposed restriction on footage, having regard to the continuance of the shortage in raw film." They all talked very frankly and sincerely and said that a footage of 11,000 feet was more than enough for a picture, more so because of the acute shortage of film and then they unanimously resolved: Resolution No. 178 "That members be advised to adhere to a length of 11,000 feet, and that, in exceptional cases, the length might go up to a maximum of 12000 feet".

Rajni, a newcomer, makes her debut in "Tyag", a social picture of Raghu-Vatika

The producers present at this meeting were: C. D. Desai of Janak Pictures as President; J. B. H. Wadia M.B.E. of Wadia Movietone as Vice-President; Rai Bahadur Chuni Lall of Filmistan; S. J. Bhatt of Prakash Pictures; C. J. Desai of Jayant Desai Productions; R. C. Pandya; Kishore Sahu; K. M. Multani; Anand Subramaniam and H. G. Kadam. The production labels of the last five are not known.

But hardly had the ink of the resolution dried and we find the following pictures censored with their tell-tale footages:

Picture	*Producer*	*Footage*
"Amar Raj"	Wadia Movietone	12741
"Eight Days"	Filmistan Ltd.	12650
"Samaj Ko Badal Dalo"	Prakash	11997
"Soorat"	Himalaya Pictures	11841
"Pool"	Rajlaxmi Pictures	11530
"Shikarpuri"	Charolia	11456
"Zalim"	Jalal Productions	11477
"Mohan"	Famous Pictures	11750
"Divani"	Minerva	11475
"Veerangana"	Laxmi	11066
"Krishna Sudama"	National Artists	11500
"Lutera"	Bharat	11064
"Sindoor"	Filmistan Ltd.	12500
"Shehnai"	Filmistan Ltd.	11999
"Do Naina"	Dugal Pictures	11728
"Parwana"	Jeet	11999
"Shake Hands"	Gautam	11416
"Jai Malhar"	Mangal	11693
"Queen of 7 Seas"	Kismet	12700
"Rupa"	N. R. Desai	11576
"Panditji"	Rukhsana	11351
"Jeewan Yatra"	Raj Kamal	12079
"Black Shirt"	Progress	12290
"Jadu-i-Putli"	Laxmi	11431

There are many more passed by the Censors since and still more in the making.

What does this show? Does it, by the widest stretch of imagination, prove that our producers have any character, any trade principles or any honesty of purpose? If some one proves to me that they have any of these, I'll eat my hat.

Some of the very producers who sat solemnly and debated on the 16th of October all the pros and cons of this problem of footage restriction, have quickly found in their own pictures "Exceptional cases" not only to go "up to the maximum of 12000 feet" but far beyond it e.g. "Amar Raj", 12741 feet, produced by Jamshed B. H. Wadia and "Eight Days" 12650 feet, produced by Rai Bahadur Chuni Lall.

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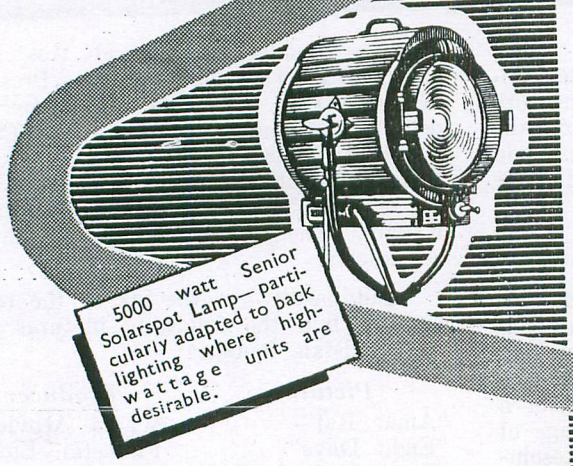

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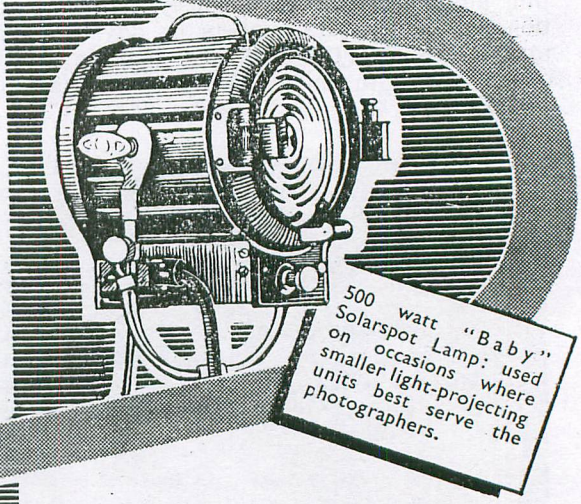

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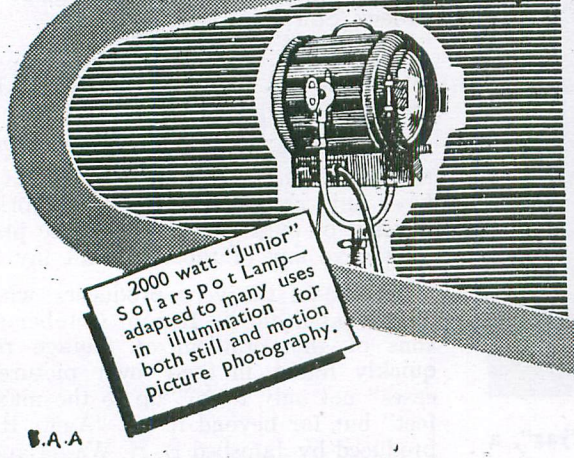

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B.A.A

And the genial Rai Bahadur had "Eight Days" censored twice to enable the picture to jump from a previous footage of 11,999 in December to 12650 feet in January. So did "gentle" Jamsu's 'Amar Raj' jump from 11993 to 12741 feet in a similar manner. And the Rai Bahadur's geniality went two steps further when two other Filmistan pictures suddenly became "exceptional cases" and "Sindoor" got a certificate of 12500 feet while "Shehnai" had to be satisfied with 11,999 feet.

Where are those pious platitudes about conserving our resources to meet the "acute shortage in raw films"?

Can't Minister Morarji Desai apply the Whipping Act to some of our producers? I don't think there is any chance of some of our shameless, irresponsible producers improving unless the skin of their bottoms is broken with a whip.

Apart, however, from the problem of conserving raw films or saving the character of our film producers, we need a standard footage for all our films to regulate our show timings, the intervals during and between the shows and several other items of our film trade which are shouting for new adjustments in a Free India.

It will be worthwhile for the Government, in the very interests of our film industry, to impose some restrictions on the footage of our films. Unless this is done we'll soon have "Hatimtai" serials of 20,000 feet.

UNREPENTANT SINNERS !

The work of removing filth from our pictures is putting a lot of strain on the small band of Censor inspectors engaged by the Bombay Board of Film Censors, which has been declared by the Producers' Association as "an incompetent body".

Here is some more filth excised by the Censors during the month:

1) In "Rupnagar", produced by State Productions, in Reel No. 1, cut the portions, from Banke's gleeful suggestion that Dodo is without dhotie to the scene showing Dodo running with his hands covering his front and his posterior, as the nude suggestion is actually picturized (28 feet).

   In Reel No. 5, cut Mona's reference to her naked thigh along with the following dialogue: "Are Meri Ran Par Se To Hathi Bhi Phisalta Hai" (40 feet).

2) In "Dagabaz", produced by Bharat Productions, cut in Reel No. 8, the following song: "Ho mora ubhra joban, pilo, pilo O Matwale! Naino se masti chhalke, Choli se joban jhalke" to "Le munh se lagale, O, matwale!" (192 feet).

3) In "Outlaw" alias "Lutera", produced by Bharat Productions, cut from Reel No. 9, the expression: "You look like a prince of eunuchs" (12 feet).

4) In "Utho Jago", produced by Ratnakar Productions, cut from the song "More Sanyane

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NAS/ES 2

ki" the following line: "Angiya masak gayi mori, bedardi ne kari barjori" (47 feet) and in Reel No. 3 the following line sung by a *School girl*: "Ankhiya milake jiya bharmake, chale nahin jana" (28 feet)

5) In "Amar Asha", produced by Sun Rise Pictures, delete:

a) the shot showing the brother-in-law of the hero giving a hard rap on the head of the Brahmin priest who is about to officiate and perform the marriage ceremony and in the presence of guests.

b) The shot showing the hero coming in a rage near the marriage pandal actually kicking away the pots etc., which are to be used in the marriage ceremony, with his shoes on. (Total length 190 ft.)

6) In "Zalim", produced by Jalal Productions, cut:

a) In Reel No. 3, from song No. 1, the lines: "Yeh Meri Dawa Jo Lekar Khaye, Bibi Galese Usko Lagaye; Gar Sow Baras Ka Budha Khaye, Bachchonse Uska Ghar Bhar Jaye".

b) In Reel No. 5, from Song No. 3, the line: "Hai More Jobana Pe Aya Ubhar" throughout the song, which the dancer sings pointing at her breasts. (124 feet).

c) In Reel No. 7, from Song No. 6, the line, "Aur Joban Ka Chhalkaun Pyala" (21 feet)

d) In Reel No. 11, the following dialogue with the couplet spoken by Mohini: "Phir Ubala Aise Wakt Aur Manke Par Kisi Ki Mast Jawani Ki Umangen Apne Par Lambi Bat Ki Dawat Diya Karti Hai" and the couplet: "Waslki Shab Hai Gale Milke maza Lene Do; Ajki Raat To Kuchh Lutf Utha Lene Do". (32 feet)

These reports are printed in "filmindia" from time to time to prove to our people once again every time the extent of mental degeneration to which our producers are prepared to stoop to make some cheap money regardless of the filth and poison they instil into the minds of our growing youths.

The Popular Ministries have not come a day too soon. We needed them years before to stop these filth merchants.

TWICE IN ONE DAY

Recently Producer-director Kardar requested the Indian Motion Picture Producers' Association to take some steps against "Anjam", an Urdu paper of Delhi which, according to Kardar, was carrying out an agitation against his picture, "Shah Jehan".

The Executive Committee of the Association, consisting of C. D. Desai, Wadia. Chuni Lall, Bhatt, C. J. Desai, Pandya, Sahu, Multani, Subramanyam and Kadam, thought that, "it would not be practicable to fetter the liberty of the press in voicing its opinion about any picture," and they therefore resolved as follows: Resolution No. 183: "That Messrs. Kardar Productions be informed that the Committee feel that it would not be feasible to take any steps as suggested by them. and that the matter be reconsidered later, if necessary."

Isn't that a very democratic and fair way of looking at things? And yet at the very same meeting, only half-an-hour earlier, the very same fellows had considered the complaint of Minerva Movietone against the film reviews by All India Radio and resolved unanimously: (Resolution No. 179) "That film reviews by A. I. R. were not in the interests of the Indian film industry and members were unanimously of the opinion that continuance of film reviews by the A. I. R. would not be desirable and that A. I. R. be informed accordingly".

Aren't these producers strange people? They showed anxiety not to fetter the liberty of the press and yet unblushingly wish to gag All India Radio. Probably, the producer who complained about the press was not so popular with the Committee as the one who complained about the film broadcasts.

Not that All India Radio has stopped reviewing films or will do so at the point of the producers' gun, but why have these producers to make fools of themselves twice in one day ?

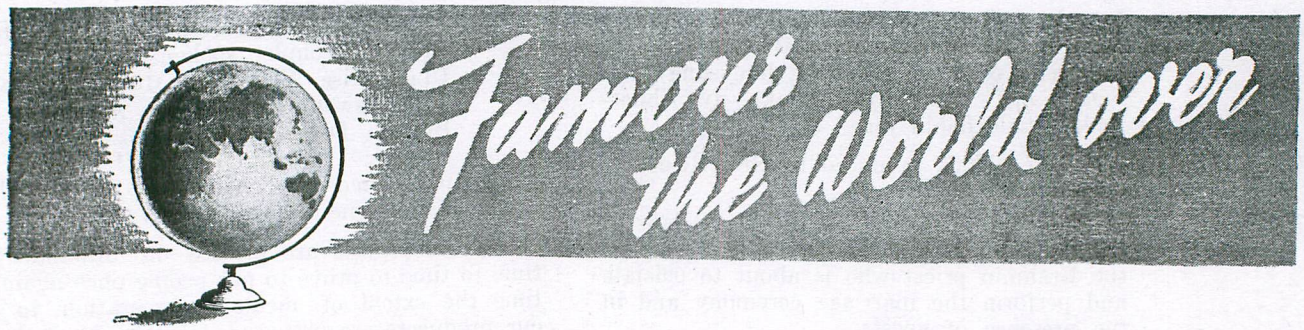
AN APPEAL TO MINISTER MORARJI

"My Darling Clementine", a rotten picture running at the Eros recently, proved tragic to half-a-dozen persons including a couple of ladies as they came down one of the two odd-shaped spiral stair-

RAJHUNS FILM PRODUCTIONS

ANNOUNCEMENT

Director — Producer R. S. Junnarkar and his Associate Mr. V. K. Pradhan --- the two Partners of Rajhuns Film Productions who made that beautiful picture 'NEERA AUR NANDA' --- are now parting for good, of course as good friends and after --- settling the accounts of their joint picture ---- 'NEERA AUR NANDA' in full, as they both share its responsibility.



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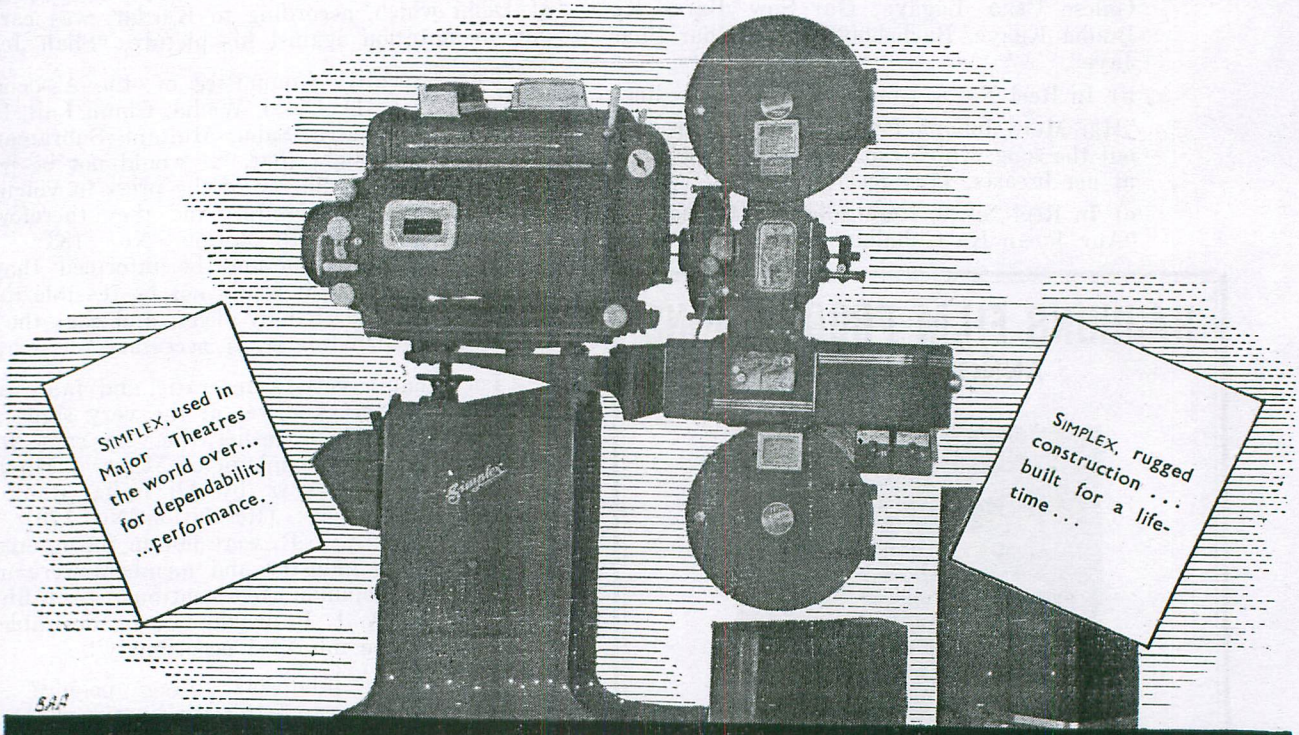
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cases that lead down from the upper to the ground floor.

No one knows how it all happened but some one in a hurry must have missed his step and slipped down involving several others. Though the ladies limped to their cars without complaining to anyone, I am sure that a couple of them are even now nursing severely sprained ankles or dislocated arms.

These injured persons ought to prosecute the proprietor of the Eros theatre for damages because he is primarily responsible for providing those two dangerous spiral staircases on which, we are told, accidents have happened so many times before.

Those marble, semi-spiral staircases with narrow inside edges providing scarcely any foothold to the streams of people who have to descend them after each show are dangerous death traps to the people who visit the cinema.

We appeal to Minister Morarji Desai to suspend the licence of this cinema till suitable structural alterations in the staircases are carried out. It is a much-needed public service which we expect from our wide-awake Home Minister.

A similar dangerous staircase, but not spiral, is seen at the Imperial Cinema. The steps here are too narrow for a foothold and people have to use the staircase on tip-toes.

A month's notice by the Licensing Department will also put this staircase right and save many tragic accidents.

SAVE YOURSELF CHANDULAL !

Louis B. Mayer, the U. S. film magnate and vice-president in charge of production at the M.G.M. studios, has decided to put up his race horses, worth nearly a crore and half rupees, for auction saying, "If you look over some of the big names in racing you will find a number of wealthy people who have nothing else to do and can well afford to devote a lot of time to racing. I am not in that position".

Louis made this significant discovery after owning nearly 250 horses, including the famous filly Busher which won him in prize-money nearly ten lakhs of rupees. He has other famous horses like "Honeymoon", 'Be Faithful', 'Thumbs Up', "Step-father", 'Bernborough' and 'Bean Pere'.

Louis has realized that good motion pictures need all the time and brain a man can give and Louis is wise to realize this in good time because good fortune always rides away from a man on the back of his race horses. Not for nothing is racing called a mug's game.

Sardar Chandulal Shah of Ranjit ought to do what Louis B. Mayer of M.G.M. has done. The four-legged Chakoris and Titlis don't constitute an industry but film-making is an important national industry which needs an intelligent man like Chandulal, only if he cares to devote all his time to film-making.

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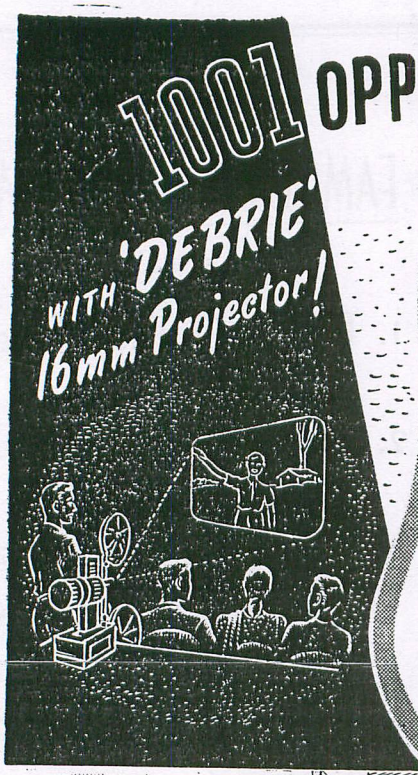
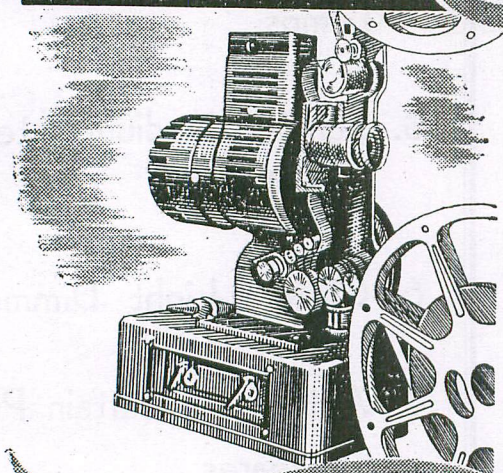


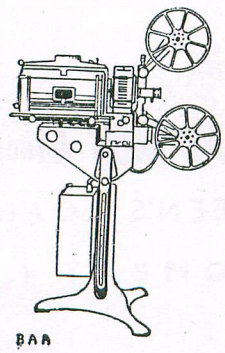
16 MM Films and Equipment have opened up new fields to the professional and the amateur alike, offering them a thousand and one opportunities in the theatrical and non-theatrical fields.

While the non-theatrical films have their own uses in educational, industrial and propaganda organizations, 16 MM Projection leads you to the new sphere of public entertainment.



It enables the enterprising exhibitor to dot the country with small but well-constructed theatres and touring vans, run at lower cost and installed with low-priced equipment to show full-length feature Films Sound on 16 MM.

"Debrie 16" Projector is fitted with heavy-duty gears, spindles and bearings with fully automatic oiling pump arrangement.



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MINISTER MORARJI'S DECISION REQUIRED ?

Several prominent theatre-owners of the city mobbed the offices of "filmindia" during the month to convince Editor Baburao Patel about the divine right of the theatre-owner to refuse admission to any one the theatre-owner considered undesirable and without assigning any reason for such a refusal.

The burden of their story was that a theatre was a private enterprise and as such was on par with a club where admission was strictly controlled. They did not want the police nosing round their theatres and they asserted their right to throw out even the police or any one for that matter.

These theatre blokes are both crazy and arrogant. They talk as if the entire city of Bombay belongs to them and the people in the city are there merely to fill up their theatres when asked and to help them increase their bank balances.

A theatre cannot be on par with a club for the very simple reason that a club has a specific membership which is carefully elected by general approval of all the members. A club attendance, therefore, remains uniform and of the same persons.

In a theatre the problem is entirely different. Here the theatre man advertises high and wide and invites all and sundry to come and see his show by paying high and varied admission prices. With every show he has a different audience. The theatre, therefore, however much it may be privately owned, remains a place of public entertainment just like any other place where people go to amuse themselves.

The very fact that a police license is required to run a theatre proves the responsible and public aspect of the place. The license insists on certain conditions to be observed by the theatre-owner for ensuring public safety, public health and even public morals through the censorship of films.

When the license covers so much of public good, how can it leave the matter of public's self-respect into the hands of these theatre-owners, some of whom are either escaped convicts or unpunished scoundrels?

Besides, after a person buys a ticket he immediately secures certain contractual rights under which the theatre man is bound to give a complete and satisfactory show to the buyer. The responsibility of the theatre man is all the greater because he has advertised his show and invited people to buy tickets. The theatre man has got his direct benefit when the buyer pays for his ticket. Thereafter, a satisfactory show under the best possible conditions completes the other part of the contract.

But the theatre-man, who advertises for patrons, obtains a license under rules of public amusement and sells a ticket for cash in advance, can't turn round and say that he has a right to kick out any one he likes and that he would not refund the money if for some reason or other the show suddenly stops.

If kicking is to be done, I think the right to kick should lie on the public boot because the theatre man often deserves a kick for numerous faults in showmanship.

We are going to be free people and we are going to live in a democratic manner. Aren't we? Then why this fascist dictation from a tiny capitalist? Don't we know how to behave at a picture house in the company of our ladies and children? Or have we to learn good manners at the hands of these crude and vulgar theatre-men?

And for one person who may, once in a blue moon, misbehave under the influence of liquor, why should thousands be insulted every minute by that inscription on the ticket of the "divine right" of the theatre-owner to throw any one out?

We still feel that it is a primary denial of democracy to permit the theatre-owner to enjoy the right to refuse admission at his sweet will.

There is the ordinary police law which can enter any place, even the "sacred" precincts of a cinema theatre, in case of emergency. And the police are no longer pariahs of foreign rule. They are our own police and we do not see why any theatre-owner should object to our own public servants "nosing round" to keep order.

Shobhana Samarth will once again be seen on the screen in "Malika" a costume story of Hind Pictures

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557, Adenwala Road, Shriram Mansion,
Matunga, Bombay.

We demand a high level decision on this matter of public self-respect. Will Minister Morarji Desai give his decision and soon?

GOOD SHOWMANSHIP

Talking of theatres and showmen, we are reminded of their showmanship. These people who are fighting to save their divine right to kick the people out, should observe some efficiency in their showmanship when they call thousands to come and pay them money.

Recently that theatre-magnate, multi-millionaire K. M. Modi advertised at his New West End Cinema "Amar Raj", a Wadia picture. One of the shows advertised in the papers was at 3-30. When people arrived at 3-25, they were told that the previous show was still running and wouldn't be over for another 30 minutes as the film was 12741 feet long. It was a Sunday and soon hundreds of people were crammed in the small vacant places outside the auditorium.

The show ultimately got over at 4 p.m. and no sooner the previous audience had gone out, the new one was being filled in without cleaning the auditorium or without recharging the air or without any interval as required by the licensing rules.

We want to know why multi-millionaire K. M. Modi permitted his stooges to advertise the show timing at 3-30 when the show could not begin till 4-15? The mismanagement in the advertisements caused a breach of the license-rules in the matter of interval and cleaning the theatre between two shows. Of course, the police dare not pull up multi-millionaire K. M. Modi or his managers for their breaches of law because they are too big to be annoyed, but such inefficiency does cause a lot of inconvenience and annoyance to people who pay well and come punctually for their entertainment.

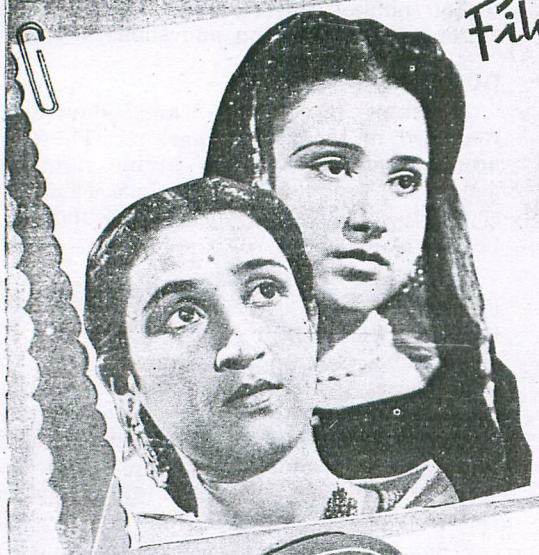
We are told that even the Deccan Queen waits a quarter of an hour for multi-millionaire K. M. Modi and Mrs. Modi to arrive. Let it. But it is not good to keep cinema patrons waiting. It is bad showmanship. And only good showmanship will keep the Modi millions at their present peak figure.

GENTLE PEOPLE AND GENTLE WAYS !

And all this theatre muddle reminds us of the people who see pictures, particularly those who see English pictures. While the Indian audiences for Indian pictures are always present well in advance, whistling for the picture inside and outside the auditorium, the people who buy tickets for English shows are never in their seats at the time when the show begins.

These gentle, well-educated, well-mannered people of all communities gradually and gracefully walk into the auditorium after the lights have gone off and the flickers are on the screen.

It is a noble sight to see the heavy-paunched rich gentleman trying to peer into the darkness and muttering to himself, "I think these are our seats",



Filmistan's

Sparkling Comedy!

SHEHNAI

IT'S A FEAST OF MELODY, MIRTH & MUSIC!

Starring

REHANA, INDUMATI, NASIR KHAN

Directed by:- P. L. SANTOSHI

Sindoor

A PAGE FROM CURRENT SOCIAL HISTORY!

Starring:- KISHORE SAHU, SHAMIM, PARO

Produced & Directed by:- KISHORE SAHU

And on sets nearing completion

LEELA

Starring:-

SHOBHA, VEERA

KANU ROY

Director:

DATTARAM PAI

Producer:

GYAN MUKERJI

Do BHAI

Starring:-

ULLHAS, KAMINI KAUSHAL

RAJEN HAKSAR

Director:

MUNSHI DIL

and then the chief gentle woman, followed by a troop of little gentle women, says, "No, Sam, You are in the wrong row".

All this goes on with different shaped silhouettes covering the flickers on the screen and cutting off the sight of the people sitting behind.

These gentle, well-educated people don't realize the nuisance they make of themselves by arriving late at the theatres. And if they only knew what others, whom they disturb, talk of them, they would not come to the theatres for the rest of their lives.

YOU'LL HARDLY BELIEVE —

That every one is going to America these days —every one in the film industry. They want to poison the Americans with Indian pictures and rob the Yankees of some gold dollars. Things, however, don't work out correctly when our film folks reach the other end. The Yanks don't see the Indian trash and our fellows drop their hard earned gold mohurs there instead of grabbing the dollars.

That the latest to go on this dollar hunt is Vijoo Bhatt, the prize of Prakash. He has gone flying leaving Ranjana behind and taking tins of "Ram Rajya" with him. He will show the picture in Hollywood to teach the film-folks the disadvantages of divorce.

That the only Ram, the Yankees know, is Ram Bagai, "filmindia's" correspondent, and they will wonder where the hell Vijoo got a new one from in "Ram Rajya".

That Vijoo has taken all his gold medals with him and he is going to wear them round his neck and impress the Yankees. In America circus clowns wear the medals.

That with Vijoo packed off to America, the Prakash studio is reported to have stopped production and is now hiring out the floor and the equipment. Dalsukh Pancholi really did them a good turn with "Shirin Farhad".

That the eight Evergreens are reported to be worshipping Dalsukh's photo every day so that he may not return to them some day with another "Shirin Farhad".

That two 'Chands' from the three 'Chands' of Marine Drive, Kapurchand and Zaverchand, have also gone to America to find out whether any Hollywood producers need finance on the famous Kapurchand terms.

That the third 'chand', Keval, is now seen loafing at the race course and other places with the Atlantic between him and his guardians.

That Kevalchand does not now mind playing a game of rummy with the "Lal" of Ranjit and pay the losses if any. He is sure that Ranjitlal's present luck will protect the 'chand' fortune.

That Miyan Mehboob is also reported to be going to Hollywood with "Humayun" and Sardar Akhtar. His English tongue, Babubhai Mehta, won't accompany him as Babubhai will be busy fighting out for his 10% share in Mehboob's spoils.

That Miyan Mehboob will deliver a lecture on Indian history and culture in Washington and Sardar Akhtar will perch on President Truman's piano, the seat which Yankees give to film stars.

That not to be brow beaten by Miyan Mehboob, Bhai Jan Kardar will take the other Akhtar with him and fly to America, of course, with his umpteen little daughters beginning from Farida, and the tins of "Shah Jehan".

That another one who threatens America is Jayant Desai, the mighty producer of "Maharana Pratap". He intends to take not only the picture but also the over-sized goat on which Pratap rode up to the West End Cinema. He wants to give the Yankees a riddle in horses as large as goats.

That at this rate the Yankees will know more of Indian "history" than their own. In any case they will "know" more of Indian producers. They are still screaming over the first odd-shaped one they met.

That all the good impression about Indians which our Vijayalaxmi, Justice Chagla and others

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OVERSEAS.
BONZO FILM CORPORATION, BOMBAY.

had created, is now going to be washed out with some of these film people landing in America. That's more work for poor Asaf Ali and without Aruna helping him.

That Ahmed Abbas, India's all-time platonic lover No. 1, walks through the streets of Lahore with Lali and creates a sensation for his tusker Sathe to write an article. The tusker had never before seen Abbas with a girl and in the street.

That Lali (Nayan Tara) has such a striking resemblance to Snehaprabha that it is no wonder Abbas transferred his platonic stock from one to the other. And in the stock went the tusker with yellow teeth.

That Ranjitlal of Chakori fame wants to stop motion picture production for the hundredth time in the last 15 years. He is always fed up with the unreasonable way people behave and ask for promotions quoting his racing profits.

That Ranjit workers do not know that Ranjitlal is running the film studio merely as a charity to seven hundred families because Ranjitlal's main business is cotton, shares and horses.

That Ranjitlal has made a crore of rupees in cotton, another crore in shares and a third crore in race horses and lost all these three crores in film production out of sheer generosity for seven hundred and odd beggars who work in the studios.

Sulochana knows that Agha doesn't mean all that affection he is showing in "Pahela Pyar", a social story of Sagar Movietone

That Ranjitlal is easily the most intelligent man in the film industry. He cleverly named his partner's house "Dreamland" when it was built so that in case it vanishes some day no one should have regrets about a dreamland.

That Ranjitlal proposes to beat George of Gwalior and win all the nine races some day with different fillies say: Chakori, Kishori, Madhuri, Azuri, Almas, Zubeida, Khatoon, Sulochana, Sultana etc.

That Ranjitlal has warned the film people not to provoke him unnecessarily otherwise he would corner the entire cotton market and leave no beds for us to sleep on. Ranjitlal would of course rest on cushions stuffed with currency notes. In dreamland one can sleep even on clouds.

That Ranjitlal will throw the Congress Ministers out of job if they threaten to stop racing in Bombay. Ranjitlal, however, would not mind employing Minister Morarji to direct Ranjit films and Premier Kher to do Ranjit publicity. Any way that saves two good Congressmen from utter starvation.

That with "8 Days" smashing box-office records every where, it is impossible to meet Rai Bahadur Chuni Lall these days. The genial Rai Bahadur threatens to embrace all, men and women, who go to congratulate him on the success of the picture.

That the "I-and-My" Chuni Lall talks back like a play-back machine about all the sweat and labour "my boy" Ashok had to put in for "my" picture in "my" Studio in "my" Goregaon for "my" agents to get something worthwhile to release at "my" theatres. We don't mind all this "I-My" seeing that '8 Days' is a swell entertainer.

That Veeraswamy Mohsin plays a role with his wife Veera in "8 Days" and misses the prize, looking at the camera all the while. Isn't it easier to be a star's husband at home than her suitor in films?

That "gentle" Jamsu, Member of the British Empire, introduced an ultra-super man recently to his friends. Name: M. N. Roy. Why did he not cast this chap as the hero of "Amar Raj" to bring home the "Amar Phal"?

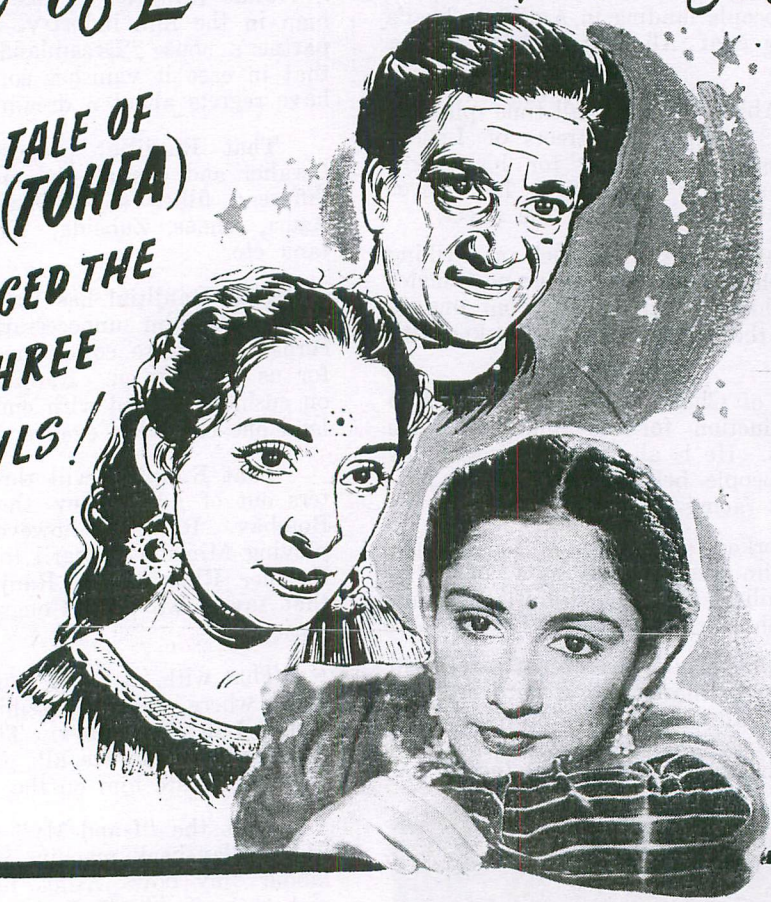
That when "gentle" Jamsu introduced this Roy guy as: "The scientist-philosopher, the intellectual giant, the master-interpreter of Marxism, the incorruptible politician, the unflinching revolutionary, the compeer of Lenin and Stalin, the thinker who has gone beyond Karl Marx, the founder-author of Radical Democracy, the torch-bearer of enlightenment and the cosmopolitan humanist—people expected to meet the man with all these. They saw only M. N. Roy without even a blush. With the British Empire going to pieces, its Member is also in bits it seems. Haven't we got an asylum in Mulund for harmless people? Poor Hilla! And she is such a kind and gentle lady!

A Gift of Love is a Gift for ever!

A TOUCHING TALE OF A PRESENT (TOHFA) WHICH CHANGED THE LIVES OF THREE NOBLE SOULS!

Agha Jani Kashmiri's

SOCIAL DRAMA OF ETERNAL HUMAN VALUES!



Producer G. D. SETH *Presents*

TOHFA

Written & Directed by:

AGHA JANI KASHMIRI

Starring:

NAWAB, VEERA (Courtesy Filmistan)
ANURADHA, REHMAN, MISRA,
Basant Malini, T. N. Charlie, Agha,
Mirza, Pushpa, Indira Acharya, Anita &
SHAH NAWAZ

Photography
MINOO BILLIMORIA

Audiography
DINSHAW BILLIMORIA

Music
M. A. RAUF (Osmania)

Art Direction
ROORA MISTRY

Assistant Director
V. R. NARVEKAR

Production & Publicity Secretary
R. G. DAVE

For Particulars Contact:

JEET PRODUCTIONS

55, Pedder Road
BOMBAY 26.

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

A. USMANI (Bombay)

Our social conscience is shocked when we read news of girls being raped such as you have published in the January '47 issue of "filmindia". What happens to the same social conscience when thousands of rapes are annually committed in India on innocent girls on their first wedding nights?

Those are legalized rapes sanctified by religion—something like our judicial executions. In these conventional sanctified rapes the victim loses both, her chastity and her soul.

In the January '47 issue of "filmindia" you have published a photograph of a Hollywood actor holding the two daughters of Mrs. Vijayalakshmi Pandit in his arms. When will you publish a photograph of Sabu holding the daughters of the late President Roosevelt in his arms?

Dark arms are not yet permitted to hold the fair ones.

MISS MUNIRA AHMED (Dehra Dun)

My idea of a good time is to go to bed with a good book. What is yours?

I would read the book. Merely going to bed with one wouldn't help.

RAJESH N. SAXENA (Bhiwani)

What power you have in your self! You have not yet entangled yourself in the meshes of a film star?

I know most of the doctors who attend on our film stars and the doctors have frightening stories to tell.

RANVIR CHANDRA RANGRA (New Delhi)

Will U. N. O. be able to maintain a stable peace throughout the world or will it have the same fate as the League of Nations had?

The U. N. O. is a mock show to provide the power politicians of the world a place to unburden their conscience and then go home and pursue their greed. Don't a number of people go to church and then come home and rob their neighbour? The U. N. O. is the church for the politicians. It will preach peace but never deliver it.

A. N. BEGUM (Melvisharam)

Which is more important in a film: the star or the story?

The producer's greed for money.

Which actress of our filmdom is getting most of the male attention?

On the sets every actress is a bride and the cynosure of all male eyes—single and double.

Have any of the film actresses ever given birth to triplets?

Very often. They are the producer, the director and the hero.

SAIFUDDIN KHAN (Raipur)

Is Renuka Devi related to Neena ?

Not now. Now she is related to Veera. Her brother Mohsin changed his bed.

M. K. MANI (Karachi)

What is platonic love? Is it play for him and tonic for her?

It is pickle for him and tickle for her.

A. N. NATARAJ (Trivandrum)

Who is the most famous art director in India? Please let me know his address?

Sudha, a newcomer, makes her debut in "Chittor Vijaya", a Murari picture.

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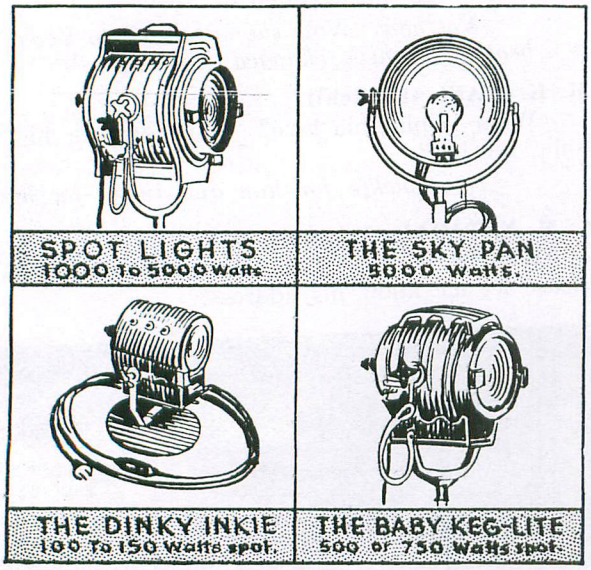

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Syed Fateh Lal is easily the best. Write to him at Prabhatnagar, Poona.

Was any famous film artiste killed in the recent disturbance in Bengal and Bihar?

Film artistes are good cave-men. They run into their caves. It is hard enough for producers to get them to work. How then do you expect the goondas to get them?

BULO T. HARISINGANI (Karachi)

Which is the best seat to sit in an Indian theatre?

Between the centre and the extreme right of the screen so that the screen is slightly to your left and as far away as possible from you. Some of the other factors that contribute to a good seat are: no crying babies around; no Sikhs in front; no newly-married pair behind; no beautiful companion with you etc.

Why is a woman often referred to as honey?

Because lipsticks are made to taste sweet these days.

MISS NIKHAT NASEEM (Darbhanga)

What is a 'close-up'?

A director's first argument of future expectations.

SOHRAB Q. IRANI (Karachi)

What do you think of the C. P. Minister who came out with a press statement that he had not seen any film?

That is the trouble with our ministers. They don't know all the shades of life and yet they propose to prescribe life for millions. Every problem that needs a thoughtful decision also needs a bit of personal experience.

T. V. SRINIVASA RAO (Bangalore)

Is it true that Sabita Devi is trying to write her autobiography in the form of a poem?

Is her life so poetic in spite of so many Sagar pictures having failed?

PREM C. RASTOGI (Banda)

What is your conception of the film industry in Pakistan?

The same rotten show we have had so long—perhaps with a little more license.

PRAKASH NARAIN GARG (Rajpure)

My younger brother wants to send you some sweets on his birthday. Will you please send me the size of your mouth?

It is as big as that of your brother's purse.

G. P. A. SUMR KHAN (Madura)

People say that Veera is very sportive. Is it true?

That is the impression she gives in her pictures but she is a very careful and calculating woman in life. She rolls and tastes her words on her tongue before they are thrown out.

MRS. LILA GUPTA (Delhi)

In "Panna", a picture of Navyug Chitrapat, the heroine 'Panna' looks more beautiful and young after hardships in Andaman prison. Why?

That's why the Andamans became an attractive proposition to the Japs. Why don't you take a trip?

MOHAMAD ALI A. GUTTAL (Dharwar)

What is the difference between a golden voice and an ordinary voice?

The same as between Saigal's and Surendra's.

BALRAM K. MEHROTRA (Lucknow)

A husband wants every thing to be done by his wife. Only then he is pleased. Why?

A wife is not so much a woman as a habit and a habit is second nature.

M. S. ABDULLA (Wellawatte)

What does India urgently need today?

Discipline.

MRS. CHANDRA PRABHA RAIZADA (Cawnpore)

Is there any actor who smokes 'bidi'?

Anwari puts in a good performance in "Dak Bungalow", a social story of Indian National Pictures Ltd.

Ishwarlal, Dixit, Kanhaiyalal and many others of the old school.

MAHMUD ALI KIDWAI (Lucknow)

What in your opinion will the future historian write about the present plight of Indian films?

The future historian will repeat only what the present historian is writing in "filmindia" every month.

S. ASHRAFUL IMAM (Patna)

What are the differences between your Mahatmaji and my Qaed-e-Azam?

The Qaed-e-Azam is nearer to me than Mahatmaji who is ages away from me. I can never follow him during a life-time as his lofty spiritual goal is impossible for me to attain. But the Qaed-e-Azam is easy to understand and easier to follow, so I follow the Qaed-e-Azam. I hope you don't mind.

D. Md. HABIBULLA (Madras)

How much does the average girl in India spend on cosmetics every month?

You mean the average city girl! Well, in the girl stage about Rs. 5/- a month, in the chase stage between ten and fifteen per month and in landed stage all her husband's income to recapture what is lost.

FAREEDA JAMAL (Daltonganj)

If I give you Rs. 80,000/- will you retire to Switzerland to enjoy some peace of mind?

Now don't raise false hopes in me. I have lost a lot of money this year trusting a friend who, though he looked dark in the face, was, I thought, fair inside. At present I am busy with an interesting experiment. I am taking a blood test of the man to find out how he was born. I have therefore, become very careful of "friends" who want to help me.

M. R. CHANDRASEKHARA (Mysore)

We are twenty in the final degree class, of which four are girl students. We show them the highest regard. The return is cold looks and merciless words. What is wrong with them and what is the remedy?

Leave them alone. Cats mew when the milk is taken away.

ISHWAR V. MAHBUBANI (Hyderabad Sind)

What is the successful method of advertising 'beauty products?'

Get ugly-looking film stars to endorse the stuff and then shout from the roof-tops.

Are you afraid of a dame who leads a stoic life?

A woman is not built to be stoic. She is a bundle of emotions some of which are often too deep-seated and therefore give an impression of indifference. The dame that looks stoic needs a good vigorous shaking. In time to come they all wake up, some with the fury of a dormant volcano.

M. GULAM HUSSAIN (Lucknow)

Is there any relation between sex-appeal and nudity?

Nudity is sex-appeal in the raw.

I. B. K. SHETHI (Calcutta)

Where is Sadhona Bose these days and what is she doing?

She is ill, I am told, and Modhu, her husband, is nursing her affectionately.

SOM DUTT SHARMA (Bangalore)

What change does marriage bring over a person?

It brings the future much nearer than it should be.

Is Sardar Vallabhbhai Patel related to you?

Fortunately not. To live up to Sardar's stature and prestige is not an easy thing. It is amusing to watch the struggles of his son.

INDU BHUSHAN JINDAL (Lucknow)

What should a man do when many women run after him?

There is not a man born yet after whom many women run.

R. V. S. MANYAN (Allahabad)

Which one pays more: film distribution or film exhibition—without considering the 'black money' paid by the distributor to the exhibitor?

The black money is the profit and has to be considered. Nowadays it is the turn of the theatre-owners to make fortunes because there are less theatres and more pictures.

S. ALAGARSWAMY (Madura)

Is life worth living in the midst of hatred, jealousy and poverty?

Yes, if you use them as incentives to improve your life. I did so for 25 years and I have still tons of hatred and jealousy heaped round me but I use them as sand-bags against the blasts of life.

M. J. QURESHI (Zafarwal)

You know Burmese women go out and earn money, while their husbands stay in the house and look after the children. If you were given the same chance how would you like it?

I would hate it. I am not a stud bull. Are the Burmese women running stud farms?

Among college students the word 'cousin' is very popular. Do you know why?

It explains stolen situations with a sweetheart.

MISS MIRA RAY (Bekapur)

A certain Mr. Sen sent me a rose on my birthday. What should I send him for his birthday?

Men have no birthdays in the sense women have. But if this guy has one, send him a perfumed 'kerchief'. He seems to be having delicate tastes.

T. Y. KAMAT (Bombay)

Is it a fact that the men who were only extra suppliers before have nowadays become directors? If it is so, how did they get this chance?

By supplying extra girls to the producers and bogus receipts for income-tax purposes.

V. K. FAZLUR RAHMAN (Bangalore)

What do you think of Ambalal Patel's decision to suspend production of the Indian News Parade?

A national service. It is his first patriotic act.

JASWANT RAI (Ambala)

If love is blind what are lovers?

Blind beggars with hearts as bowls.

R. K. BHATIA (New Delhi)

Cannot these film actresses keep away from the screen whilst they are pregnant? Haven't they got some sense of decency?

There is nothing indecent in it. It is a bit clumsy though. Seeing that producers often take two years to make a picture, what are the married actresses to do? They can't lead a continuous life of self-denial.

PREM CHAND CHOWHAN (Bangalore)

Say, Mr. Patel, I have an idea! Get all the useless producers and directors together with all the useless stars in a place and blow them off with an atom bomb. What do you say about it?

The God of Beauty

has made Maiden's hair his permanent abode, according to the Poet. Let Kesavardhini now grow those glamorous tresses that lure and fascinate even the gods: and let it grow them all the year round.

Romance—that is what Kesavardhini gives your hair. Radiant with Youth, vibrant with Beauty—and irresistible are the locks that Kesavardhini helps to grow and preserve—from children upwards.

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Vimal Ghaisas is going to be a dangerous proposition with that big lathi in hand in "Rupion-ki-Kahani", a story of B. P. S. Productions.

Splendid! Now go ahead and do it. It will be more welcome than the freedom of India.

D. K. PRASADA SASTRY (Vizagpatam)

What shall we call a theatre with a single projector even today?

An ambitious one! Some day perhaps there will be a double one.

NIROJ KUMAR DHAN (Patna)

Considering the undisciplined state of our country, would you care to advocate for a military rule in India for a certain length of time?

Even our military has no discipline.

V. KHANNA (Cawnpore)

Did the League Ministry in Bengal genuinely co-operate with Gandhiji in his mission in Naokhali?

No. Gandhiji was an uninvited guest and uninvited guests are always denied spiritual hospitality.

LISE D'SOUZA (Bombay)

What is puppy love?

Love that doesn't bring pups home.

What is temptation?

An R. K. O. picture featuring Merle Oberon.

MRS. J. BARVE (Indore)

If a Congressman is a saint, what will you call a Muslim Leaguer?

The only saint we have is not a Congressman. To keep his character he had to leave the Congress. Between the Congressman and the Muslim Leaguer, the latter is more blunt. The average Congressman is a tame camp follower who is also dumb due to rigid party discipline. From the top Congressmen none is a saint and very few are even loveable sinners.

MISS RANEE RAO (Madras)

What is your immediate reaction when you see a modern educated Indian girl smoking, drinking and ball-room dancing?

Where women are concerned I am all orthodox. Some how I don't associate these modern acquisitions with Indian women.

V. SENARATNE (Madras)

My sweetheart wants to be a film actress. What are my prospects?

Marrying another woman but your present sweetheart.

GHANSHAM DAS KAPOOR (Bombay)

Is it necessary to put on the national dress to be national minded?

Not at all. You can't dress the heart in khaddar. But to be a politician one has to wear the national dress whether he or she feels patriotic or not.

LACHMANDAS J. M. (Hyderabad Sind)

How would you distinguish a person of noble birth?

"Blue Blood", "Noble Birth", 'Aristocratic Descent"—these imposing blood clots are beyond my understanding. Every birth needs primarily a man and a woman and is therefore essentially a biological happening. Where does nobility or bluishness or any colour of blood come in in crude physical mating? I have seen many bastards disgracing a so-called noble family. Isn't it the individual's nobility of mind, which makes a person noble?

T. B. MUKHERJEE (Calcutta)

From your replies to letters, you seem to give the impression that in spite of your regard for Gandhiji, you consider him an unfit leader for present-day India. Gandhiji's emphasis on spiritual aspects of life, his cult of over-simplified simplicity and his so-called philosophic approach to the problems of life and love—all seem to be, according to you, too soft and sloppy. Then what is your ideal? Your philosophy, your ideology? Do you consider Nehru as the truly dynamic, devastatingly critical and progressively constructive leader fit to lead Indians to the goal of real freedom for the millions? Do not forget that these questions echo the confused, sceptical and inquisitive thoughts of innumerable modern young men of intelligence and education. In short, Mr. Patel what do you stand for in the realm of politics?

I have reverence for Gandhiji. That is one man who gives me the glimpse of God. But

you don't expect God to be a politician. Gandhiji's lofty and spiritual approach to life is an idealistic design for the deeply educated individuals. It is based on the virtues and spiritual strength of human beings. The masses need a plan designed round their weaknesses in such a practical manner as to eliminate their faults gradually.

Gandhiji's teachings demand 400 million saints in the midst of the remaining 1600 million greedy human souls spread all over the world. Yes, Nehru was nearest to me once. But he has become old now. The white caps have beaten him into soft shape to propagate benevolent capitalism. They seem to have taken away his soul and given him world glamour for it. The man who once used to thunder curtly, now stammers politely.

I am a realist who sees his country as an integral part of the world in every phase of human life. It is an inescapable position that demands a new design for living—a design that will compete with the ideals of the remaining 1600 millions without losing its own traditional individuality. The world has shrunk and the race of life has become fast and if India is to be on the international score-board she must run and run like hell.

After India gets her freedom, I would like to see the Congress being dissolved. It has become too unwieldy a body to have honest followers. By getting freedom it will have justified its fight against the foreigner, but it is not needed thereafter merely to provide a primary school for office-hunters and pseudo-patriots.

Already the Congress discipline has become irksome. No one objected to its rigidity when the war with the British was on. The nation was then a camp of soldiers of freedom and the virtue of soldiers is discipline. But now when party politics gag democracy under the pretence of discipline, the Congress emits the foul smell of Fascism. Members of the legislatures, elected by the masses to speak on their behalf and ventilate their grievances, have been unceremoniously gagged under the plea of party discipline and turned into dumb-waiters to raise their hands as camp followers. That is neither freedom nor democracy. Democracy has always a hoarse vote, having shouted out its lungs in debating the pros and cons of different human rights. The Congress promises us a dumb democracy of the deaf and the mute who see and suffer but dare not speak. Did millions fight for this?

The Gandhi cap should be thrown into the Ganges. Never was a cap, with such sacred symbolism, abused so badly as the one Gandhiji gave to the nation. Under its patriotic canopy is seen a motley crowd of perhaps the most unscrupulous politicians, hard-hearted black-marketeers, blood-sucking capitalists and many hypocrites and scoundrels of different shapes and shades. These people disgrace the cap which the poor millions of India wear with personal devotion to Gandhiji, their god of freedom. To stop further slander of this cap, Congress officials and the rich camp-followers must be stopped from wearing the Gandhi cap. That cap must remain the crown of the poor with whom Gandhiji has identified himself all these years.

The National Flag, a rush product of our War of Freedom, continues to provoke our Muslim brothers. It must be altered slightly by putting the Crescent in place of the Charkha. This alteration will make it a completely national flag. Then there is that Sanskrit Na-

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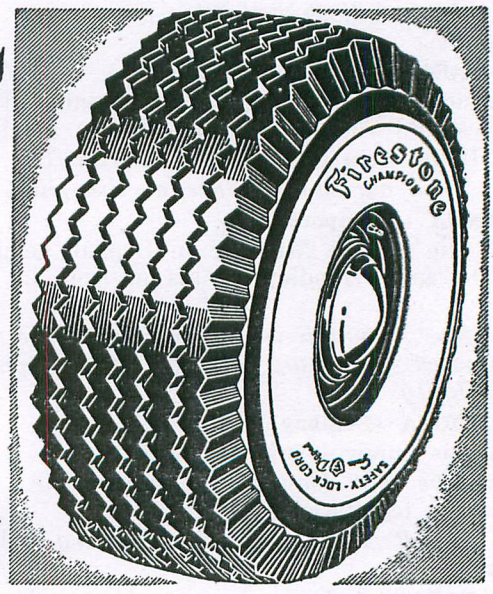

tional Anthem which no one understands and very few even know fully. This "Vande Mataram" stuff must be scrapped and a people's anthem in Hindustani should be adopted in its place.

The Congress should dissolve itself into a People's Party and invite the Muslims to join the new party. Only such a party without distinctions of castes and creeds can rule India and make Indians happy.

I have many more ideas which a younger Jawaharlal would have appreciated. But now why bother! I am no politician, brother. And what is good for 400 millions is good for me.

AUNG SEIN (Benares)

Has any young woman ever pulled your leg?

Those who tried lost theirs.

Will you be kind enough to print a photo of Geeta Nizami?

Why? Just because she is going to be a mother, an act which millions can be accused of in this country!

SANTOSH KUMAR BASU (Banda)

I am going to be married very shortly and I am just intending to undertake a trip to interview my would-be partner. How should I break the ice?

Don't be a patron. Be a pal and partner. Begin with, "Come let us go for a walk and see if you like me."

Why are Indian leaders little interested in the cinema world? Do they find nothing good in it?

Gandhiji has spoilt their life by giving them the Gandhi cap which they have to keep clean by forswearing many pleasures.

MISS ALIM N. G. (Karachi)

What is telepathy?

Imagination by the male that the female has switched on.

G. MADHAVA RAO (Vizagapatam)

Why don't you advise the popular Interim Government to fix a quota for the exhibition of foreign films just as they are doing in Britain?

There is a world of difference between British and French producers and our producers. The British and French producers are patriotic industriclists who wish to improve their film product and capture world markets to earn international prestige for their country. Our producers use the film as a medium for tossing up cheap money. They are never anxious to improve the quality of their product. Even in Great Britain the Quota Act brought down the quality of British pictures. Industrialists always take a wrong advantage of protective measures by the State. The present-day British producers are not keen on State protection but are whipping up quality to compete with Hollywood and Hollywood is sitting up and taking notice. When Indian producers start producing quality pictures for the international markets, there will be time enough for asking state protection but a Quota Act now will turn the present Indian trash into an unimaginable abomination.

P. K. OZE (Bombay)

Do you like union by Civil Marriage or the Vedic way?

In the Civil Marriage are sown together the seeds of both unity and separation. Very often it is like going to plant one tree and gathering the fruit of altogether another. The Vedic marriage is a bond of eternal unity meant for a life-time of love and happiness and not for the periodical mating which the Civil Marriage licenses.

KUMARI VIMLA (Lahore)

Suppose some beautiful girl was marooned in an island with Kedar Sharma and K. S. Hirlekar, what would she do?

She would poison both and adopt animals as pets.

B. N. TEWARI (Simla)

If awarded a Nobel Prize for Peace, do you think Gandhiji will accept it?

The Nobel Prizes are for lesser folks. Gandhiji is the God of Peace and as such his blessing is a prize in itself.

A. I. JAMAL (Coimbatore)

Can Shamim sing?

She can if some one is prepared to dance to her tune.

Madhubala seems to have grown big enough to play the lead with an old stager like Surendra in "Mere Bhagwan", a social picture of Murari.

H. A. RAHMAN (Rangoon)

Do the film actresses know how to cook?

They cook well. Each of them has a couple of buildings.

I see many an Indian who doesn't know the English language, prefers to see English films instead of Indian films. Why?

They get more to see even if they don't understand and that means more value for their money.

K. BALACHANDRAN (Mandya)

Is it morally right to accept a girl in marriage who has been raped during communal riots?

If a crow spoils your new dress while standing under a shade, do you throw it away? No moral values are involved in an act in which a person is an inescapable victim.

MADAN SAXENA (Lucknow)

What do you think of Filmistan's Veera as a beauty?

Veera has talent but no beauty. She has an odd shaped head on narrow shoulders and though she is tall she has no beauty curves. She has a personality without being actually beautiful and she is a sweet person to meet and talk.

MRS. RAJ RANI KAPUR (New Delhi)

Which is the best way for women to secure equal rights with men?

Love them. In love men give everything away—even their own rights.

What special tonic do you take which makes you so witty?

I see the evil face of my grocer once a month. He is also a Shah from Kathiawar.

Which is the way to heaven please?

Through the hell of a life-time.

Kr. RAJENDRA SINGH (Agra)

Most of our film stars stay at Shivaji Park, Dadar, Bombay. Is that any good place to stay?

It used to be before the film people moved in.

What does Sohrab Modi pay to his star-wife Mehtab to act in pictures?

Pays the court of a life-time.

Does a beautiful woman ever look ugly? If so, when?

When she is in an ugly temper. Temper is one thing women shouldn't flirt with. It scorches their beauty.

SUBODH CHANDRA SHARMA (Gauhati)

Can an uneducated man enter the film industry?

Our film industry is meant for the uneducated.

What is your opinion about Assamese films?

I have not seen Assamese films yet. But I met a couple of Assamese girls and now I know why people from Bengal want to migrate to Assam and settle down. If people there guarantee good printing of "filmindia", I don't mind going to Shillong myself.

"You look as young as the day you were married"

—they said on my twelfth wedding anniversary

"It's nice to know I've kept my looks in spite of being an old married woman." Not that I've been specially clever. Any woman can do the same. I'm quite convinced that my skin has stayed so young and smooth because I've always put my trust in Tokalon Vanishing Skin Food. This wonderful cream is more than a lovely non-greasy powder base—it really does feed the skin at the same time. I always tell my friends about it, especially those who are starting to worry about getting wrinkles."

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NIRMAL KUMAR LAHIRI (Patna)

I am told you are ill. How are you now?

I am still very ill and my humour is also getting ill. If some of you know a cure for a painful duodenal ulcer combined with hyper-acidity, pass it on to me quickly because the surgeons want to open me to see the works inside and the chances of editing "filmindia" thereafter are about twenty-five per cent.

SHEELA DEVI (Mirzapur)

I acknowledge you to be a staunch nationalist. But how is it you still cling to the European dress?

The European dress is a dress of freedom. It is designed by free people for all freedoms.

MISS M. EBRAHIM (Poona)

Is life what you make it or how you take it?

As you get it.

Have you ever been kissed?

Don't make me blush, miss.

K. N. RAJAN (Bombay)

I like to have pen-friendship with Nargis. Will you please give me her address?

C/o. Mr. Baburao Pai, Famous Pictures Ltd., Cadell Road, Bombay.

B. N. RAMAKRISHNA (Secunderabad)

If the Charkha becomes the trade mark of any film company, shall we get any constructive picture from them?

You might get a film more coarse than the most coarse khaddar.

SARDA NAIR (Madras)

Does inter-caste marriage between two people holding intense religious views affect their marital happiness?

Anything intensely contrary must affect harmony and marriage is nothing if not harmony.

NANDALAL D. DATTA (Indore)

Do you believe in astrology?

As an argument in a humorous discussion, yes.

Do you enjoy dancing with others' wives as Europeans do?

I haven't danced even with others' daughters. Why talk of their wives?

MADANLAL BEDI (Cawnpore)

What should we feel when we find the Muslim film-goers spitting at Maulana Azad's photo?

Forgive them—they know not what they do. If Hindus had a scholar like Maulana Saheb, they would have worshipped him.

Suppose Gandhiji asks you to accept the editorship of the "Harijan," what would be your reply?

That is one thing Gandhiji dare not risk.

RAMESH KUMAR (Karachi)

Is India marching towards freedom?

Of course! Don't you see bloodstains on the roads? Drops of human blood when they fall on the earth rise in revolt and shout for freedom.

V. S. MEHTA (Damoh)

What type of bed should a girl of eighteen have?

A bed of hopes and rosy dreams.

BHARAT BHUSHAN (Cawnpore)

I always suffer from superiority complex. But my father insists on my being humble. What do you prefer?

Follow your father's advice if you want to justify your name.

K. M. THOMAS (Coimbatore)

I don't think you will hesitate to publish my questions if I put my name as Miss Grace instead of the real one?

You can change your name if you are doubtful about your own sex but will that add unusual intelligence to your questions?

There is precious little difference between a modern bathing costume and a barbed wire fence when you come to figure it out. Both protect the property without obstructing the view. Right?

Wrong! A bathing costume doesn't have barbs to protect. On the other hand, its colours invite trespass on the property. Like the butter paper, the bathing costume does keep the

Surekha makes a good impression in "Bihari", a social picture of Samaj Chitra.

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chocolate well wrapped and out of view. The barb is the guy who has paid for that costume.

MISS PUSHPA MATHUR (Lahore)

What is the way to reach God?

One way is through a duodenal ulcer.

R. C. ASTHANA (Shahjahanpur)

What does Wasti look like in "Omar Khayyam"?

Wasti has only one face which probably his mother likes.

CHAMAN LAL KASHYAP (Cawnpore)

I want to run away from all the old conventions prevailing around me. Can you tell me where I should run to?

Running away from old conventions is not rebellion. Plant yourself where you are and let the conventions look after themselves when you get going.

With your vast experience of the world and original views on life, how would you like the idea of your name being proposed for the presidentship of the Republic of India some day?

Don't be silly, there is another Patel ahead of me. He has an ugly face but a beautiful brain. Besides, I have a republic of my own in my office.

RAVINDER NATH SAGHAL (Lahore)

I am tired of life. But before I die I wish to murder an actor. Name the victim for me?

Why not a producer—the breeder of actors and actresses? That will be a greater murder and worth dying for. Choose one in your home town. There are many who should not have been born.

MISS PUSHPA RANI (Sukkur)

How can the girls (specially we Sindhi ones) participate in the cause of India's freedom?

By stopping your men from drinking and making fools of themselves in clubs. The Sindhis waste more man-power in drinking and gambling than in working. It will be national work to reclaim your men folks.

What is the real cause of the serious communal clash throughout our country?

Communalism is the bitter fruit of the intolerance of the Caste Hindus. The Hindus not only kicked their own untouchables away but they banned even the shadow of a Muslim on their door step. Have you ever heard of a single Muslim refusing food and shelter on grounds of religious intolerance? But millions of Hindus are doing it every day all over India and while doing so they are shouting about Muslim intolerance and fanaticism.

The Hindus are to blame for the present communal orgies. They are reaping what they sowed with their hyper-religiosity. The average Muslim is a sentimental idiot. He has never turned round and asked why even his shadow is banned. Had he done so fifty years ago, by today an answer would have been found and in that answer would have been the solution of our present communal problem.

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1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the Editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

PRIZE WINNERS FOR APRIL

1st Prize Rs. 100|- to A. Usmani (Bombay); 2nd Prize Rs. 80|- to T. B. Mukherjee (Calcutta); 3rd Prize Rs. 50|- to A. N. Begum (Melvisharam); 4th Prize Rs. 40|- to M. K. Mani (Karachi); 5th Prize Rs. 30|- to Rajesh N. Saxena (Bhiwani) and 20 consolation prizes of Rs. 10|- each to the following:—Ranvir Chandra Rangra (New Delhi); A. N. Nataraj (Trivandrum); Bulo T. Harisingani (Karachi); Prakash Narain Garg (Rajpure); M. R. Chandrasekhara (Mysore); M. J. Qureshi (Zafarwal); Lise D'Souza (Bombay); Aung Sein (Benares); Santosh Kumar Basu (Banda); Miss Alim N. G. (Karachi); Kumari Vimla (Lahore); B. N. Tewari (Simla); H. A Rahman (Rangoon); K. Balachandran (Mandya); Mrs. Raj Rani Kapur (New Delhi); Sheela Devi (Mirzapur); B. N. Rama Krishna (Secunderabad); Madan Lal Bedi (Cawnpore); Ramesh Kumar (Karachi) and K. M. Thomas (Coimbatore). Money Orders are being sent to all the prize winners.

Do You Know . . . . ?

That H. K. PREMI'S best-seller "RAKSHA-BANDHAN," a fast moving Hindi drama, has run into several editions within a small space of time, and is one of the most popular plays staged throughout the country. Its wide popularity resulted in the translation of this great drama into Urdu & Gujrati, and it is also being rendered into English.....Now that same romance from Indian history is being brought to the Screen for the FIRST time through the efforts of MURARI PICTURES under the title "CHITTOR VIJAY".

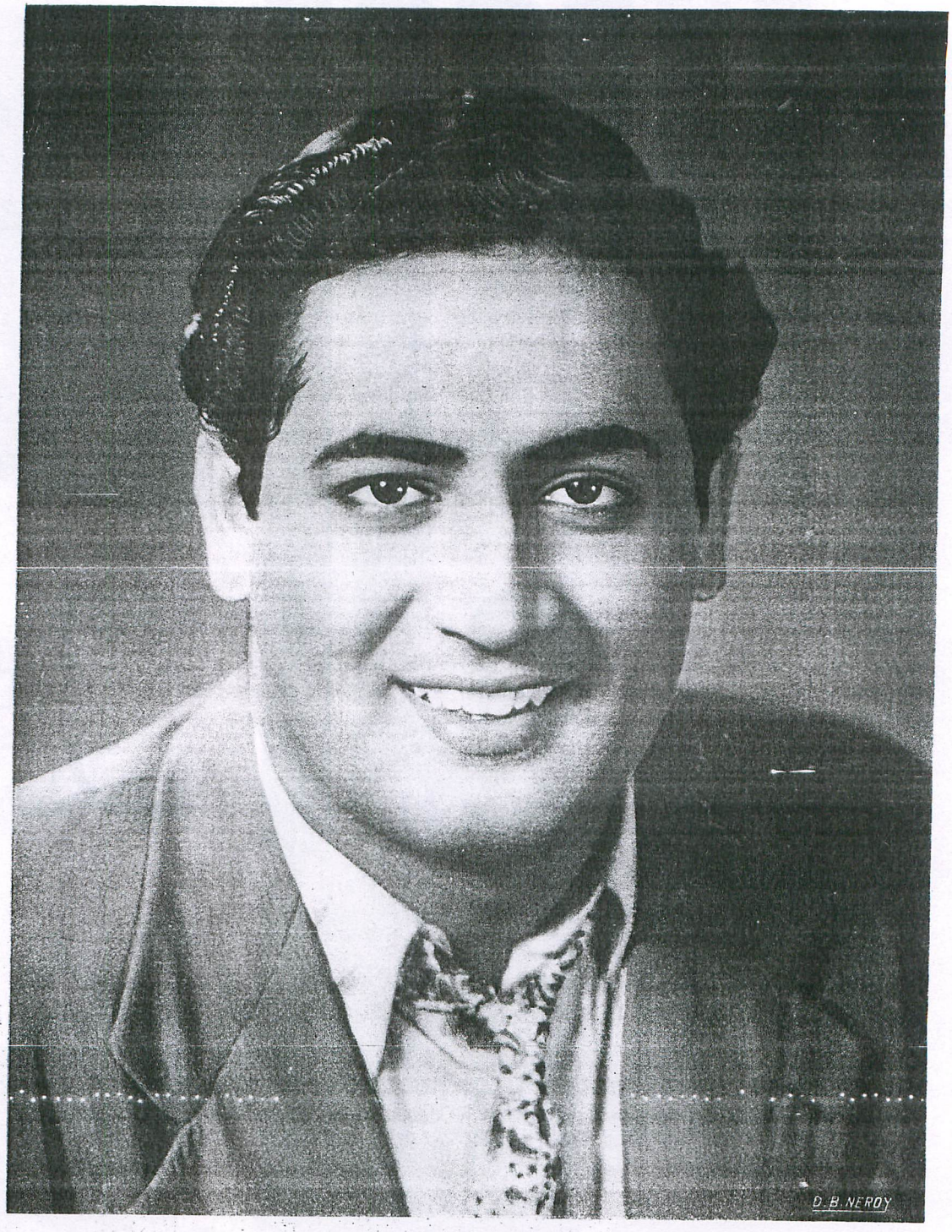
Producer-Director **MOHAN SINHA** has lavishly spent over this ambitious production which, in the face of great obstacles like communal upheavals, difficulty of workers, etc., has at last reached its final stages and arrangements are proceeding fast for taking-some outdoor shots before the tins are sent to the Editing Room.

With the superb acting of Raj Kapoor & Madhu-Bala in the stellar roles and the support of veterans like Surendra, Wasti, Menaka, Madan Puri, Munshi Khanjar, Joshi, etc., CHITTOR - VIJAY can reasonably be expected to present a spectacle worth seeing. Rush print trials have revealed the photography of V. N. Reddy and audiography of N. S. Nair to be upto the mark . . . But the ***highlight*** of the picture is its ***Music*** given by the talented artiste KUMAR SACHINDRA DEV VARMAN. After seeing CHITTOR-VIJAY, its sweet melodies will be ringing in the ears—NOT to be forgotten easily!

Particulars from

MURARI PICTURES,

BOMBAY 4.



AJAY KUMAR—

After a long time the Indian screen seems to have got an intelligent and handsome hero. He has a Cary Grant look which ought to take him a long way towards stardom. He makes his debut in "Anjangarh", a Hindustani picture of New Theatres, directed by the now-famous Bimal Roy.

Sayed Jac
JAIL
ENLIGHTENMENT Through ENTERTAINMENT

JAGIRDAR

Once again

THAT YOU FLIP
A COIN TO KNOW IT'S
STERLING VALUE
But
TO KNOW A MASTERPIECE
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OF 1947
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SEE & HEAR

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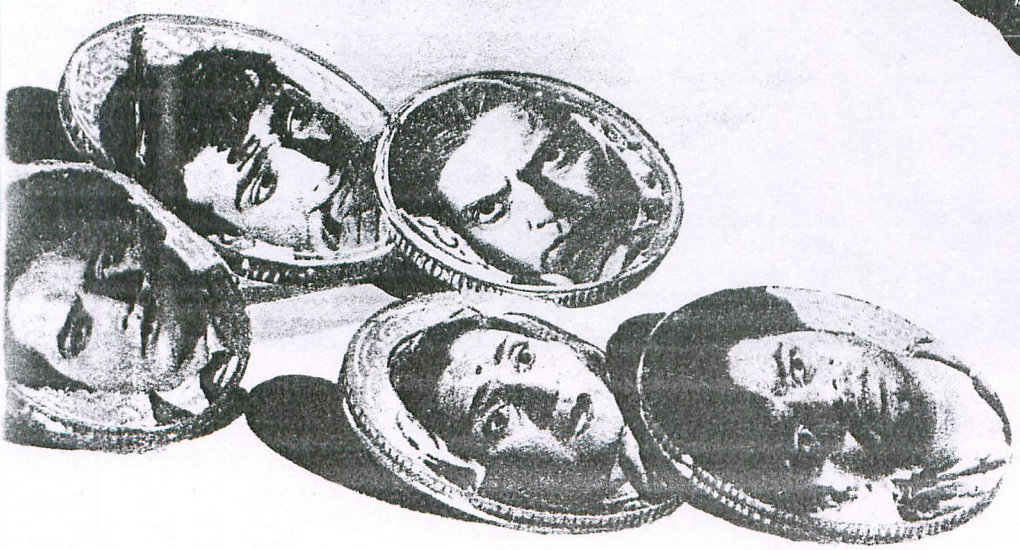
★ RAJ KAPOOR
★ HARISH
★ BADRI PRASA
★ SUNALINI DEU
★ BIKRAM KAPO
★ NAND KISHOR
&
★ HEMAVATI

L-ATRA

जैलयात्रा



JAGIRDAR PRODUCTI
71, SIR POCHKHANWALA RO
WORLI, BOMBAY.

ISMAT SULTANA—

Here is a newcomer with an expressive face. She makes her debut in "Jurmana", produced and directed by M. S. Asif for Asif Pictures.

Particulars :—ASHA ART PICTURES.
JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY 7.

NAVYUG'S

3 *Mighty Socials*

MOTI

Director:
CHANDRASHEKHAR BOSE
Starring:
Geeta Nizami, Biman Banerjee.

•

PAROO

Director:
SHORE DAULTALVI
Starring:
Geeta Nizami, & Randhir.

•

SHIKAYAT

Director:
SHAHEED LATIF
Starring:
Snehaprabha Pradhan, Shyam, Nigarsultana etc.

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of a Rupee
and
how it affects an educated youth.

B. P. S. PRODUCTIONS'

1st Social Picture

RUPAI-KI-KAHANI

Directed by:
KUMARSEN SAMARTH
Story:
ARVIND GOKHALE
Dialogue & Scenario:
PT. PHANI
Featuring:
BINA PAL, KRISHNAKANT, VASANT CHITALKAR, VIMAL GHAISAS, Baby SHAKUNTALA etc,

Next Attraction :-

AT THE CROSS ROADS

Directed by:
CHANDRASHEKHAR BOSE.

For Distribution Rights

PEERLESS PICTURES

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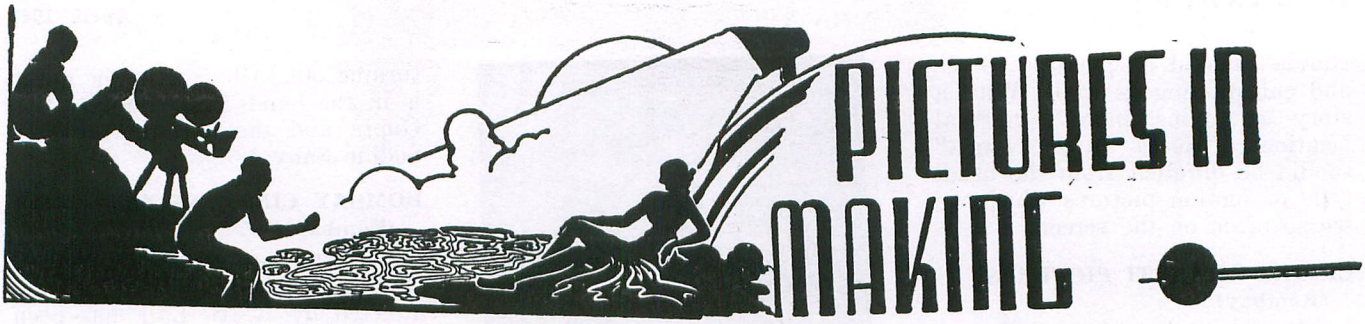
BOMBAY 4.



JAGIRDAR PRODUCTIONS (Bombay)

Working steadily and quietly, Producer-director Gajanan Jagirdar tells us that "Jail Yatra" has been almost completed. "Jail Yatra" is supposed to contain a novel type of a screen story which director Jagirdar feels will be liked by the public. Featuring Kamini Kaushal, Raj Kapoor, Badriprasad and Jagirdar, the picture is likely to appeal and we do hope that director Jagirdar has made a good job of it.

FILMISTAN LTD. (Bombay)

"Eight Days", starring Ashok Kumar and Veera, the popular team, has been doing good business at the Roxy, Bombay and in the North where it has been running for the last two months.

Two other pictures lying in the tins are: "Shehnai", a musical comedy featuring Rehana, Indumati and Nasir Khan and "Sindoor", a moving social story depicting the miserable life of a young widow in Hindu society.

Gyan Mukerji is working hard on "Leela" featuring Shobha, Kanu Roy and Veera. Munshi Dil, up till now a dialogue writer has taken to direction. The picture is called, "Do Bhai" and features Ullhas, Nayampally and Iqbal Singh. Director S. Mukherji, with his love of detail, is we are told, reading and re-reading the script of "Lokmanya Tilak" to ensure perfect accuracy as it is the biography of one of our greatest national leaders.

MAZHAR ART PRODUCTION (Bombay)

In spite of the film industry being in a dormant condition, Producer-director Mazhar Khan is busy with his work and has performed the muhurt of his new social, "Guest House" featuring that newcomer Geeta Bali. Director Mazhar Khan has always believed in introducing new talent in his pictures and we hope that Geeta Bali will be a good addition to the screen.

ASIF PICTURES (Bombay)

Director M. S. Asif is introducing a newcomer Ismat Sultana in his new social, "Jurmana". Others in the cast are Purnima Devi, Dilawar and Maqbool. "Jurmana" is the maiden directorial assignment of director Asif and he is confident of doing it well.

SHAHZAD PRODUCTIONS (Bombay)

Producer-director Shahzada Iftkhar has made good progress with "Veena" starring Veena and Ashok Kumar. The scripts of "Khwab" and "Hindustan" are getting ready meanwhile.

SAMAJ CHITRA (Bombay)

Directed by Katkar and featuring Surekha, Nandrekar and H. Prakash, "Bihari" is fast nearing completion. Naresh Bhattacharya is reported to have given attractive music and we would not be surprised if "Bihari" turns out to be a good musical.

B. P. S. PRODUCTIONS (Poona)

Their maiden picture, "Rupion Ki Kahani" directed by Kumarsen Samarth, is being produced at the Navyug Studios, Poona. Beena Pal, a new comer, plays the role of the heroine. Others in the cast are Krishnakant, Vimal Ghaisas, Vasant Thengdi and Baby Shakuntala. The next one is called, "At The Cross Roads" and will go on the sets, probably in a couple of months' time.

RAJHUNS FILM PRODUCTION (Bombay)

For people living in the cities, director Junnarkar's "Neera Aur

On January 28th, at Panchgao (Noakhali), Mahatmaji got the Muslims in good humour. The children usually have a priority with him. With innocence in their hearts they understand him better than the grown-ups with greed in their eyes.

Nanda" should be pleasing to see and entertaining as well. With a story set against many a natural location, "Neera Aur Nanda" should be different from the usual type of motion pictures which we see so often on the screen.

CHITRA BHARATI PICTURES (Bombay)

"Bhanvar" has been released at the Majestic Cinema, Bombay. Directed by Madhukumar Patel, "Bhanvar" stars Shamim and Balwant Singh.

SHREE RAJ PICTURES (Calcutta)

Producer B. R. Tandon has taken the burden of direction on himself and he has already completed a good bit of "Razia".

PIONEER PICTURES (Calcutta)

Based on Bankim Chandra Chatterji's immortal classic, "Chandrasekhar" deals with the early days of British rule in India and the growth of the national spirit. Pioneer Pictures deserve to be congratulated on the selection of their subject but everything depends on how it is done. With director Debaki Bose working on "Chandrasekhar" and Ashok Kumar and Kanan as stars, there is every hope of the picture turning out to be good. The music is in the hands of Kamal Das Gupta and the publicity is with Sudhir Sanyal.

Recruit M. B. Pandit c/o Bank of India Ltd., Akola, is 22 and just 5 feet and 10 inches tall. He is a clerk at present but would like to act if given a chance.

BOMBAY CINETONE LTD. (Bombay)

At last, that marathon picture, "Samrat Ashok", produced and directed by K. B. Lall, has been not only completed but also passed by the Censors. The film deals with the life of Emperor Ashok and has a good cast with Veena, Sapru, Shamim and Ullhas.

RANGMAHAL LTD. (Bombay)

Many film distributors seem to be keen about buying the distribution rights of "Bhookh" featuring Husna, Sheikh Mukhtar and directed by Safdar 'Ah'. The music by Anil Biswas is reported to be good.

CHANDRAMA PICTURES (Bombay)

Starring one of our popular comedians, Dixit and coy-looking Shanta Rin, "Apki Sewame" is ready for release. The picture is directed by Vasant Joglekar.

The Wholesale Merchants of FUN and FROLIC

DIXIT & KESARI

Serve you the most unusual DISHES of DELIGHT

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CHANDRAMA PICTURES'

AP KI SEVAME

IN THE COMPANY OF

SHANTA RIN

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MURARI PICTURES (Bombay)

"Chittor Vijay" featuring Madhubala and Surendra and "Mere Bhagwan" are ready for release. "Khubsurat Duniya" has gone to the sets.

ASHA ART PICTURES (Bombay)

"Stage Girl", directed by S. H. Tharani, is ready for release. The picture features Dilawar, Meherunnissa and Habib.

CHAROLIA PRODUCTIONS (Bombay)

"Shikarpuri", starring Shamim, Kamal Zamindar and A. Shah, is awaiting release.

NEPTUNE FILMS (Bombay)

Produced and directed by Raja Yagnik, "Silver Queen" is reported to be doing well at the Nishat Talkies, Bombay. The cast is led by Madhuri and Navinchandra. "Tilasmi Heera", featuring Yeshwant Dave and Amina, is ready for release. "Jhalak" another thriller is more than half-way through.

RASIK PRODUCTIONS (Bombay)

"Black Market", a stunt thriller, has been released at many important cities. "La Parwa", another thriller, has gone to the sets with Neelam, Dilawar and Habib in important roles. The picture is produced and directed by S. H. Tharani.

SAGAR MOVIETONE (Bombay)

"Pahela Pyar" is more than half completed by director Anand Prashad Kapur. "Pahela Pyar" shows Actor K. N. Singh in a new role-that of a comedian and we are told that he has done it well. Others in the cast are Sulochana Chatterjee, Vanmala and David.

RANJIT MOVIETONE (Bombay)

Director Aspi has completed "Cheen Le Azadi" starring Veena and Gulam Mohammed. Director Prahlad Dutt has made good progress with "Jalan" featuring Karan Diwan, Meena and Agha.

RAGHU VATIKA (Bombay)

"Tyag" is in the editing room and "Kisan" has gone to the sets. A third one which is getting ready is called, "Sethji". Many producers are reported to have approached Mr. Rammyae to get their pictures done by the 'Raghu Vatika team'. When these pictures are released, we will be able to know what this team is really like.

INDIAN NATIONAL PICTURES (Bombay)

"Dak Bungalow" featuring Surraiya, Wasti and M. Esmail is awaiting release and many distributors are anxious to purchase its distribution rights. In the meantime, the script work of the second picture is getting ready.

JEET PRODUCTIONS (Bombay)

With a fast worker like Agha Jani Kashmiri, "Tohfa" is more than half-way through and Agha Jani seems to be quite confident of his directorial capacity. "Tohfa" has charming Veera as the heroine and that is one more attraction for film-goers.

NEW ROSHAN ART PRODUCTIONS (Bombay)

"Rangeen Kahani" their maiden production is awaiting release. Surekha plays an important role in "Rangeen Kahani".

JANATA CHITRA (Bombay)

"Red Light" is nearing completion at Jyoti Studios. Producer Jamnadas Parekh is personally supervising "Red Light". The direction is in the hands of Nari Ghadiali. "Red Light" features Prakash, Raj Kumari, Ali, Habib and a new find Phoolrani.

PREM ADIB PICTURES (Bombay)

Director Narayanbhai Patel has made good progress with "Dehati" a social story of village life. Prem Adib, Jeevan, Umakant and Ranjit Kumari feature in "Dehati".

VICTORY PICTURES (Bombay)

"Sher-e-Bengal" is ready for release. "Daring Detective" has gone to the sets, featuring Master Douglas and Raj Kumari.

---AND FROM DEATH AND
DESTRUCTION EMERGES
THE GREATEST MESSENGER
OF PEACE

IN

Bombay Cinetone's

SAMRAT ASHOK

Starring

VEENA
SAPRU
SHAKIR
SHAMIM
HUSNBANO
HIMALIYA
and ULLHAS

Produced and Directed by:

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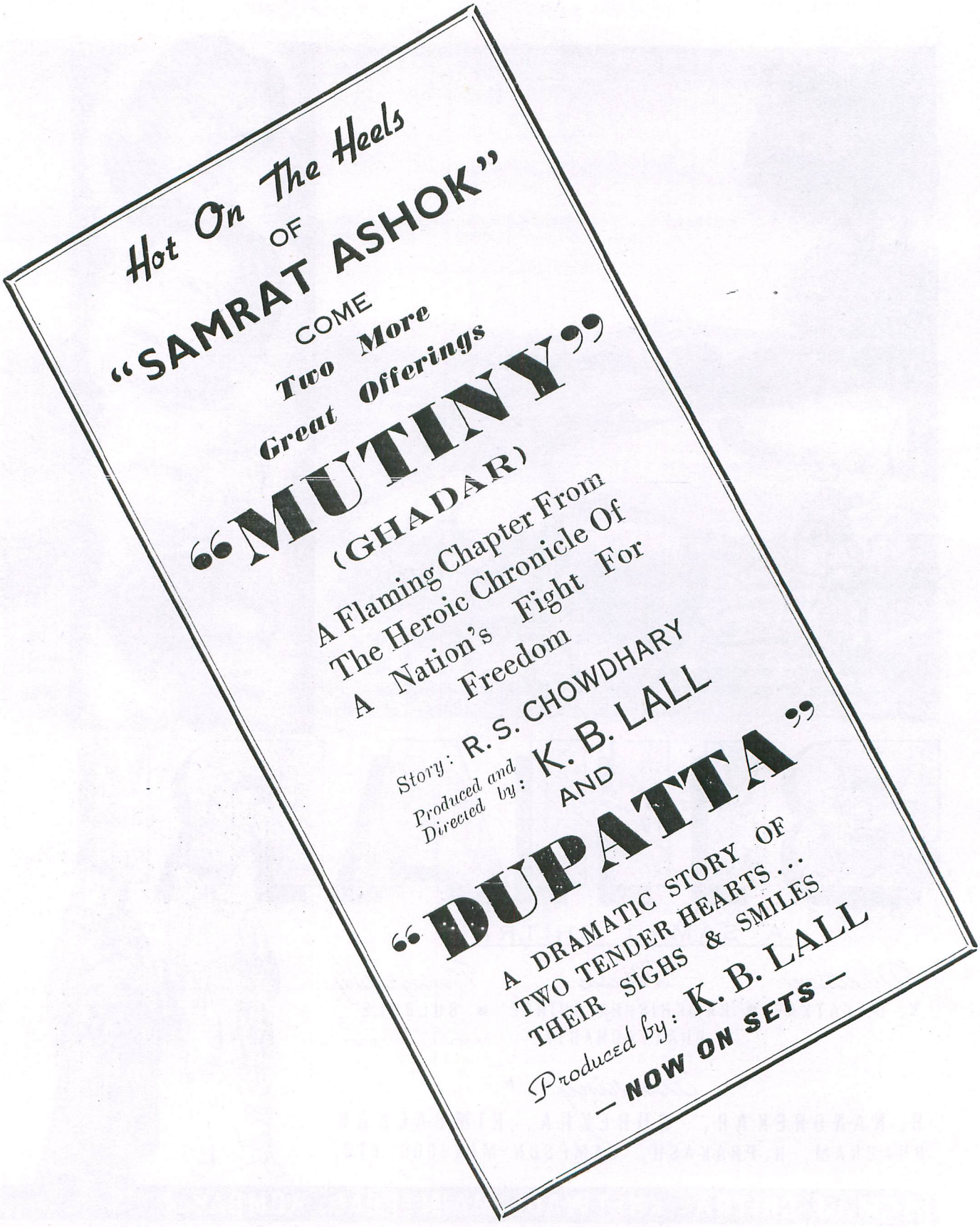
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Great Offerings
"MUTINY"
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A Flaming Chapter From
The Heroic Chronicle Of
A Nation's Fight For
Freedom
Story: R. S. CHOWDHARY
Produced and
Directed by: K. B. LALL
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"DUPATTA"
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TWO TENDER HEARTS...
THEIR SIGHS & SMILES
Produced by: K. B. LALL
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BIHARI

A SAMAJ CHITRA

Direction — K. D. KATKAR

Music — RAMKRISHNA SHINDE • BHATTACHARYA

Photography — BULBULE

COURTSY PRAFULLA PICTURES

★ *Starring* ★

B. NANDREKAR, SUREKHA, NIMBALKAR
SHABNAM, H. PRAKASH, SAMPSON MAKBOOL ETC.

SAMAJ CHITRA, KHETWADI MAIN ROAD, BOMBAY 4.

Pandit Indra Advocates Vulgarity !

Writer Condemns Editor And Ministers And Prefers A Prostitute's House !

By: Pandit Indra

(This article of Pandit Indra is published to fulfil a promise that not a word would be removed from his reply to my criticism of "Panihari", the story of which was written by Pandit Indra. The article is, therefore, published with all its weight of errors and precious arguments.—*The Editor.*)

In the March issue, the review of "Panihari" and editorial on the same subject has caused a great sensation and so the great editor now a puritan in sympathy with the Popular Ministry's views should be replied.

First of all I should warn the puritan editor that he is doing the greatest injustice to the industry by exciting the Government against our pictures. Because Government gives an ear to his arguments he goes on hitting hard the producers! But he is wrong. Does he want to turn our "Romantic industry" into heartless business institution? If romance which he alleges to be vulgarity is squeezed away what will remain? Preaching sermons? Then why go to pictures at all? We can attend temples, mosques and churches for sermons. Pictures without romance will be as tasteless as food without salt! Youth is the creator of the universe. Youth is the romance. You can't destroy youth. That will mean to destroy the life....

It is humbug on the part of the editor and the ministers to feel that entertainment is bad for the nation. Does the editor want a nation of 400 million saints? I am sure in the path of saintliness there dwells the satan and more than half will be turned into satans in the effort of being saints. What is pleasant to the eyes and the ears and the heart can't be vulgar. This is the thinking mind that turns every thing into vulgarity—of course deliberately. Otherwise how could every one in the country who saw the picture "Panihari" enjoyed and liked except the editor? If you see complete open breasts of a woman that may be vulgar to look at but if you see hidden under 'choli' (चोली) will they look vulgar?

The editor should not try through his powerful pen to destroy the sweetness of our life leading us towards darkness of so-called purity.

If there is romance there is life what is the use of lifeless pictures? Rivers and streams full of water are always preferable to dry rivers and streams. Even if the water brings mud with it.

Should no 'Shama' (शमा) be lit because it kills 'parwana' (परवाना)? Is pure darkness preferable to the guilty Shama (शमा)? Already we have got a nation of dead 400 millions! Spiritless, brainless and heartless. Why dry them to the extreme and make 'lash' (लाश)? I will always prefer a house of a prostitute than a temple in "Smashan" (श्मशान). What is more pure than "Smashan" (श्मशान)? No vulgarity, no passion, no bad morals, but who will like to go to "Smashan" (श्मशान) for purity?

Now I quote our old poets and saints who wrote masterly things in romance—generations after generation has passed but nobody thought them to be vulgar and still we didn't find anything harmful due to those masterly writings of the romance.

India's traditions and culture are quite safe, not only this but such romantic literature has given glamour to our culture. So it is disappointing to see the vigour of our editor uselessly wasted in condemning romance as vulgar.

I don't think that anything in "Panihari" is vulgar and suppose there is vulgarity still I don't think that should be objectionable to that proportion. Slight vulgarity is as charming as a black spot (तिल) on the rosy cheek of a sweetheart! Before further condemning romance the editor and the ministers will have to condemn the whole ancient literature which till now represents rightly our culture and sentiments.

Pandit Indra—Ranjit writer—says, "I will always prefer a house of a prostitute to a temple in a graveyard". With such writers, it is no wonder that our pictures are what they are.

Here are some quotations from our universally acknowledged literature. How the editor is going to justify himself in presence of such literature? In Kalidas "Kumar Sambhav" (कुमारसंभव) romance between Lord Shiva and Parvati is full of passion. The purport of the 8th (सर्ग) canto is, that after their marriage they enjoy honeymoon. Here are some 'shlokas' out of hundred of the like.

व्याहृता प्रतिवचो न संदधे,
गन्तुमेच्छदवलम्बितांशुका
सेवतै स्म शयनं पराङ्मुखी
सा तथापि रतये पिनाकिनः

(Parvati was sleeping in the bed with Shiva—giving him back. She said nothing still Shiva knew her mind that she wants the sexual pleasure).

VIKAS

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Starring :

MEENAKSHI
B. NANDREKAR
MASTER KRISHNARAO
ERRON JOSEPH
SUDHA RAO
SUDHABAI APTE
BABY NALINI MISTRY
& many others.

Story & Art	—**Shreekant Sutar**
Screenplay, Dialogue & Songs	—**Niranjan Shrivastav**
Photography	—**E. Mohamad**
Audiography	—**A. Jadhav**
Song Recording	—**G. N. Damle**
Make-up	—**Kamlakar Parker**
Dance	—**Ranga Vithal**

Directed by:

Prabhakar Gupte and Shreekant Sutar

Music by :

Shreedhar Parsekar

Processing :—**PRABHAT FILM CO., LTD., POONA.**

For particulars of distribution, please apply:-

"VIKAS", 179, Hindu Colony, Dadar, Bombay 14.

नाभिदेशनिहितः सकम्पा
शंकरस्य रुरुधे तया करः
तद्दुकूलमथ चाभवत्स्वयं
दूरमुच्छ्वसितनीविबन्धनम्

(Parvati stopped Shiva who was trying to open the knot of her cloth near (नाभिस्थान) but after a while the cloth was without the knot itself).

व्यासराणि कतिचित्कथंचन
स्थाणुना रतमकारि चानया
शातमन्मथरसा शनैः शनैः
सा मुमोच रतिदुःखशीलताम्

(After so many days Parvati by experience started to know the sexual pleasure. Now she was not feeling pain in the pleasure).

In this way they dwell happily for many years. One day Shiva deposits his *seed* in fire but fire requests Indra to be relieved of his burden (Shiva's seed). Fire therefore travels to the Ganges leaves Shiva's seed in the Ganges but it is the turn of Ganges to be distressed and ultimately a child (कुमार) is born out of that seed (कुमारसंभव) Birth of the war God). In "Meghdoot" Kalidas describes about (श्यामस्तन) and (जघन देश) breasts and thighs that no human being can defy their attraction. In "Shakuntal"—Shakuntala rebukes her friend Priyamvada and asks to loosen her "वल्कल चोली" from her breasts as it is too तंग She says why blame us, blame your breasts which are developed and चोली is तंग "पयोधरविस्तार" (development of the breasts).

Dushyanta wants (अनाघ्रानम् पुष्पम् – किसलयमलूनं कररुहै – रनाविद्म् रत्नम् – मधुनवमना – स्वादित रसम्) Shakuntala as unsmelled flower—untouched by hand, unpierced pearl बिना बिन्धा हुआ. Honey untasted by anyone.

One great poet 'अमरुशतक' describes pot like breasts look attractive after they are wounded by the nails of the lover "कुचकलशयुगान्तर मामकीनं नखांकम्". Jaydeo tells in "Geet Govind" about the sexual pleasure of राधा कृष्ण in definite words. Once राधा becomes कृष्ण and कृष्ण becomes राधा and they enjoyed "विपरीतरति". Jagannath Pandit describes the beauty of his beloved इयम् सुस्तनी, the owner of these charming breasts.

Our greatest Hindi poet 'बिहारी' says:

कोटि जतन कोऊ करो
तन की तपन न जाइ
जौ लौं भीजे चीर लौं
रहे न पिय लिपटाइ

(Do anything you like but the heat of the body (passion) will not be satisfied unless पिया comes and keeps her in embrace like a wet cloth).

चमक तमक हांसी
ससक मसक झपट लपटानि
ए जिहि रति सोरति मुकाती
और मुकुति अतिहानि

(She enjoyed the sexual pleasure with different reactions sometimes she was shocked, smiled, sighed was angry. She enjoyed like this).

अपने अंगके जानि के — यौवन नृपति प्रवीन
स्तन मन नयन नितम्ब को — बडो इजाफा दीन

(The king youth gave big posts to breasts—mind—eyes and buttocks, as he thought they are his own people).

लरिका लेवे के मिसुनि — लंगर मो ठिग आय
गयो अचानक आंगुरी — छाती छैल छुवाय

(He came to take away the child from her but cleverly touched my breasts with his finger).

"बढत जाय ज्यों ज्यों उरज – त्यों त्यों हियो कठोर"

(As breasts develop the heart stiffens).

The great poet Bharatrihari wrote:—

मधु तिष्ठति वाचि योषितां – हृदि हालाहलमेव केवलम्
अतएव निपीयतेऽधरो – हृदयम् मुष्टिभिरेव ताड्यते

(While the words of women are full with अमृत sweetness their hearts are full with poison. It is therefore quite reasonable that men should eagerly drink the lips of the ladies and rub their breasts with fists. यत्याः स्तनौ यदि घनौ जघनं विहारी The painful sensation at the sight of her thick-set breasts, charming buttocks. नो चेन्मुग्धांगनानां तनजघनघनाभोग or devote themselves to the pleasant enjoyment of youthful women whose breasts and buttocks are both hard and thick set whose hips and loins are fully developed and extended.—वक्षः सूत्कञ्चिकेपुस्तनभरपुलका Kissing the cheeks—causing a shivering sound सीसी of their lips giving rise to the appearance of a distinct line of demarcation between their bare and heaving breasts—shaking the buttocks and blowing aside the cloth from their bulky upper legs, the winds are playing with beautiful women. And so on —Bharatrihari has written hundred shlokas about breasts and buttocks etc. In "सुभाषितरत्नभांडार" one can see thousands 'shlokas' about breasts—hard breasts, developed breasts and thighs and legs and what not?

Even Vidyapati wrote "की जोबन–पिय दूरे" what youth when पिया is far away.

मधुपुर मोहन गेल रे मोरी बिहरति छाति

Mohan went to मधुपुर my breasts are sighing. Hindi's greatest poet केशवदास wrote: चालि है क्यों चन्द्रमुखी, कुचन के भार भये – कचन के भार ही, लचकि लंक जाति है. (with the burden of her hair her कमर is लचक रही है what will happen when the burden of her breasts will fall on कमर ?)

How many songs are popular which these puritans may call vulgar?

1. छोटेसे बलमा मोरे अंगना में गिल्ली खेले
2. सैंया तोरी गोदीमें गेंदा बन जाऊंगी

and how many ठुमरियां are popular full of sexy ideas.

And what about those house of Gods where naked sculptures are seen—stark naked. Some of those holy places are as under:—

1. जगन्नाथपुरी मन्दिर—(Jagannath Puri)
2. पुष्करराज —(Pushkar Raj)
3. एजेन्टा —(Ajanta Caves)
4. गिरनार —(Girnar)
5. द्वारिका —(Dwarka)
6. अनुराधपुर —(Anuradhpur)
7. भिलवाड़ा —(Bhilwada)

The editor and the ministers will please change their view of life otherwise a day may come when will make the whole country a sex-starved one. The tragic result of such sex starvation will be terrible and really that thing will be vulgar for which they will be responsible.

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PHIROZA, MOHAMED HUSEIN,
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Master BASANT KAPADIA

★ ☆ ☆ ★

Music :- INDRAVADAN BHATT.

Directed by:-
NARI GHADIALI

Produced by:-
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JANATA CHITRA'S SOCIAL THRILLER!

Our Woman's Page

Look To Your Neckline

By:

Elizabeth Morton

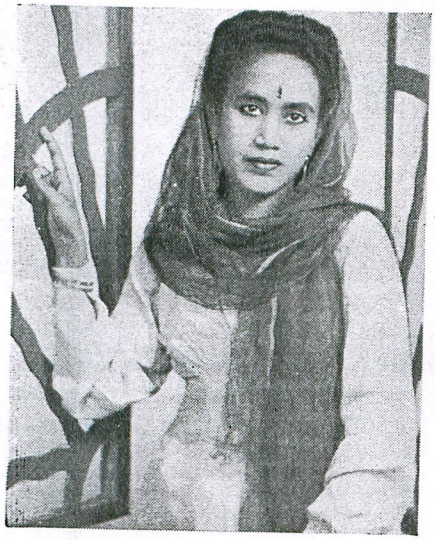
(Exclusively for "filmindia")

Winter more than any season plays havoc with the throat and neck. Foggy days, high coat collars, furs and scarves worn constantly help to discolour the skin, and the temptation to sit huddled over the fire, chin on chest, slackens the muscles and is an invitation to that blob of superfluous flesh to form under the chin.

One look at the new evening fashions with their deep, low decolletages and strapless bodices makes the need for a flawless neck obvious.

It is no use giving your face a peaches-and-cream complexion and stopping short at the jaw line, yet that is exactly what nine out of ten women do who spend time and care on their face skin.

With the prospect of evening "dates" ahead, now is the time to start re-chiselling the jaw line and correcting any neck flaws.



Recruit Miss Asha c|o Filmindia, has only last year passed her Inter Arts Examination and can put over a couple of classical dances very well. She wants to join the screen and sing and dance her way up if given a decent chance. Note the word "decent".

TEN MINUTES EACH NIGHT

The whole treatment will not take more than ten minutes each night. Begin with your face and include your neck in the cleansing and massaging routine.

First apply a good cleansing cream, taking it right round the back of the neck. Wipe off thoroughly and work in a good nourishing cream. Begin at the base of the neck, and with the tips of the fingers work upwards and outwards towards the jaw line. This helps to cure any slightly crinkled look.

Next, with the knuckles of each hand placed in front of the throat, knead and knuckle your way towards each ear. Do this with a digging, rolling movement. Continue this movement up the sides and back of the neck.

Wipe off the cream and pat the neck briskly with an astringent or skin lotion. An effective patter can be made by rolling a four-inch square of cotton wool. Wring out in cold water, tightly roll into a long narrow shape and saturate one end with lotion. Pat vigorously up the throat to the chin, continue up one side of the jaw line to the ear and then to the other side.

While the nourishing cream is on, here are three exercises which will help to improve the chin and jaw line. With head erect and straight, turn the head slowly to the left as far as you can to look over the shoulder. Return to front position and turn head to the right.

Place the thumb and finger of each hand on your chin between your jaw bone and draw them lightly along the contour to the ears, pinching any superfluous flesh gently but firmly. Repeat both these movements several times.

HUFF AND PUFF

"Chasing the bee" is an amusing exercise which helps to improve the neck. Fill your mouth with air and, rotating the head, huff and puff as though chasing an imaginary bee. Roll your eyes at the same time. Corrective exercises should be practised daily.

Surraiya rests against a tree whilst working in "Dak Bungalow".

Slapping yourself briskly under the chin ten or twenty times with the back of the fingers is an exercise you can do any time during the day while you are about the house. And remember one's mental attitude helps. Any odd moment during the day straighten your shoulders and hold the head erect, with chin drawn in. You will find a pull on the side muscles which shows they are doing their work.

Really discoloured skin needs extra treatment. A simple and effective method is to give the neck a bleaching pack about once a week until the skin regains its normal colour. Carbonate of magnesia can be bought cheaply at most chemists. Mix this with a little milk into a creamy paste and apply thickly round the neck. Let it dry on and then wash off with cold water, finishing off with a little astringent.

पढोगे लिखोगे तो होंगे नवाब
खेलोगे कूदोगे होगे खराब

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Our Woman's page

The Vital Part of Your Face

By

Leila Danbury

(Exclusively for "filmindia")

The centre panel of your face, the strip that runs vertically from forehead to chin has its own peculiarities. It is almost a separate part of your face.

Many women who have always considered that they have a dry skin are overlooking the trouble right in the centre. And by trouble we mean coarse pores, oiliness, whiteheads and blackheads; all usually attributed to a greasy skin or the "awkward age."

Why do these blemishes appear just there? Because the sebaceous glands, on any kind of skin, are most heavily concentrated in that part of the face. We have to thank these glands for secreting the oil that keeps the skin naturally soft and young. But they are delicate and, if treated unkindly, repay us with the skin trouble mentioned above.

NEGLIGENCE CAUSES BLACKHEADS

The slightest negligence in removing make-up, or common dirt can cause a blackhead. Bad circulation or unprotected exposure to salt air, strong cold or sun are other causes. Any obstruction in the pore openings causes the pores themselves to expand until the obstruction is removed.

As always, thorough cleansing is the basis of preventive and curative treatment. To do this well, make a good lather of soap in your clean hands and work it all over your face as you would a face cream. Work it down the sides of your nose and across your chin where these little glands are most active and then rinse several times in warm water. Finish off with a cold rinse to close the pores.

It's a good idea to use oatmeal instead of soap occasionally to slough away dead cells and keep the pores free. Make a damp paste in your hands and work it into your face the same way as soap, rinse generously with warm water and again finish off with cold.

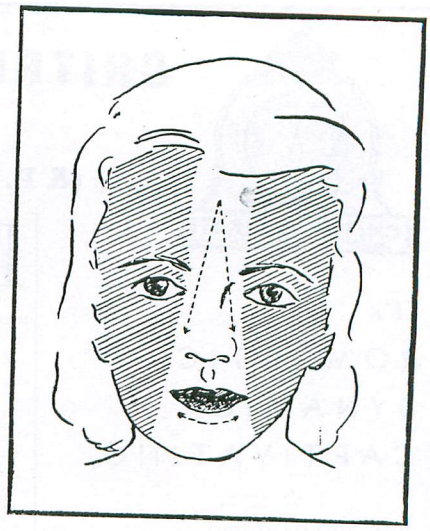
CONSTANT SQUEEZING CAUSES HARM

Generally speaking, small whiteheads and blackheads should be left alone apart from dabbing them with calomine lotion at night. This will dry them out and they will flake off.

Much harm can be done by constant squeezing, which might damage the tissues and spread the trouble, leaving the pores permanently enlarged. If, however, you are confronted with a particularly large specimen it can easily be dislodged after a warm water rinse by gently applying two fingers under a clean towel to either side of the trouble spot. Then dab with a skin freshener the spirit of which will disinfect as well as draw the pore together.

In the case of an oily skin avoid lubricating creams of any kind, particularly on this area of your face. If, however, your skin is dry, use a good rich skin food for nourishment. Massage it well in but leave it on only for a few minutes. Skin food should never be left on overnight as it prevents the pores from breathing.

So get busy and make sure that the centre panel of your face is really the centre of attraction.



TROUBLE SPOTS—literally. Many women who complain of having a dry skin overlook the trouble right in the centre: coarse pores, whiteheads and blackheads. Arrows in the centre panel of the face show where special skin care is needed, for here are concentrated the sebaceous glands which secrete the oil that keeps the skin soft and young—and which, if treated unkindly, cause trouble.

Dilawar and Kusum pose for the cameraman in "Farebi Jal", a thriller of Cupid Pictures.

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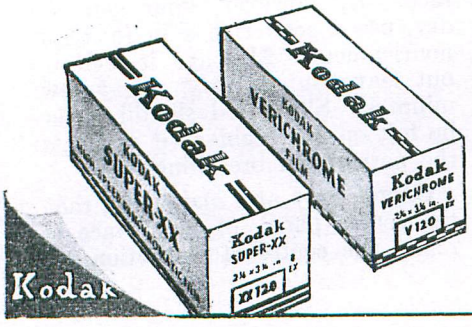

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OUR REVIEW

"Veerangana", A Pseudo-Historical Farce!

A Picture That Insults Indian Traditions!

It is high time that our popular ministries begin to enforce a cultural censorship on Indian motion pictures. These uneducated and irresponsible producers are running wild with our historical and cultural traditions and merely to earn some filthy profits they are distorting historical characters beyond recognition.

The least we need is a Hitler of our own to shoot down guys like Mohanlal Dave, Chimanlal Trivedi, Jayant Desai, Chandulal Shah, Pandit Indra etc. These people have outraged our history not once but several times.

If a man is given seven years of jail for raping a woman, these people deserve seven hangings one after another for murdering the glorious traditions of our country —traditions which heroes built with their patriotic blood to inspire posterity.

There is no sense in our teachers teaching history in schools and colleges if our motion pictures are going to vividly contradict all facts and representations of history by showing ugly and unimaginable distortions.

VEERANGANA

Producers:	**Laxmi Productions**
Language:	**Hindustani**
Story:	**Mohanlal Dave**
Dialogue:	**Pandit Anuj**
Music:	**H. P. Das & Manababu**
Sets:	**Dayal Malvenkar**
Photography:	**Fali Mistry**
Audiography:	**Ramesh Desai**
Cast:	**Shobhana Samarth, Prem Adib, Jeevan, Prabha, Badri Prasad, Sankatha, Shanta Patel, Kanta etc.**
Released At:	**Opera House, Bombay**
Date of Release:	**14th February 1947**

Directed By
NANDLAL JASVANTLAL

Veena doesn't find anything in the book to soothe her blues away in "Veena", the maiden picture of Shahzad Productions Ltd.

It is a well-known historical truth that Rajput maidens, married or not, never exposed their faces in public before strangers. The veil on a Rajput maiden's face was so much sanctified as a traditional racial trust in those days that many a cad who attempted to tear it off has been cut to pieces unceremoniously.

And yet in the face of this factual historical tradition, we find in "Veerangana" a young maiden (Mangala Kumari), with her veil off, carrying on a flirtatious conversation in her very first meeting with the hero (Ajit Singh).

Not content with this, Director Nandlal apes Jayant Desai's sequence in "Maharana Pratap" and takes his Rajput heroine (Chhaya Devi) to the court of Emperor Akbar to sing for justice and unveil herself before the whole assembly of strange Hindu and Muslim Sardars. We would like to see one married Rajput maiden, even in modern times, giving such a public performance.

And by the way what are these film producers trying to make of Akbar—a demi-god in whose presence women could confess anything and strip their souls and bodies without hesitation? Are they trying to give Akbar a spiritual halo which historians like Tod, Smith, Sarkar and others failed to give? Or is Akbar ruling India still?

Yes, there must be a new censorship on cultural grounds to stop these mercenary vandals from destroying further all that we claim from the past as our heritage.

PURELY A FARCE

"Veerangana" has nothing intellectual or historical about it—not even the Mughal architecture which is, perhaps, the easiest thing to achieve.

"Veerangana" is another Mohanlal-Dave legend squeezed out of his old stories and served again under a new name.

The entire plot is idiotic and merely serves to broadcast for the umpteenth time the foolhardy and idiotic enterprise of a Rajput boy as against the great wisdom and

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SILVER QUEEN

Produced & Directed by:
RAJA YAGNIK

Starring:
Madhuri, Navinchandra, Aghajan, Bhim, Dalpat, Azim, Devaskar, Mina

---

Under Production :—

JHALAK

with **Yashwant Dave, Rupa, Bhim, Dalpat, Mukesh, Azim, Bibi, Ismat, Rafiq, & Ansari**

Produced & Directed by:
RAJA YAGNIK

PRODUCTION NO. 5

with **Bhagwan, Baburao Pahelwan, Vasant, Smartha, Usha**

Directed by:
BHAGWAN.

Ready For Release :

TILASMI—HEERA

with YASHWANT DAVE, AMINA

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NEPTUNE FILMS

NAIGAUM CROSS ROAD,
DADAR

the almost divine justice of Akbar. The picture succeeds in making the Rajputs of these days look like puny little worms in comparison with the almost divine stature of Akbar.

Ajit Singh, (Prem Adib) a round-shouldered, puny-chested, soft-armed Rajput prince swears vengeance against Jaimal and in his hurry runs into a maiden's procession where he speaks big words with a mock bravado and the ugly maiden, Mangala Kumari (Shanta Patel) falls in love with him, without, of course, his knowledge.

In pursuit of his vengeance this chicken-hearted youngster manages to reach Delhi and throw a knife at Jaimal and run out of the Durbar for sheer life. Like every hero in a motion picture, he kills numerous people on the way, but is ultimately wounded helplessly enough to fall into the hands of the heroine, Chhaya (Shobhana Samarth) a Kisan girl whose age is not mentioned but may be safely assessed at, say 42, seeing the looks of the artiste.

Mangal Singh (Jeevan) another Rajput with a pigeon chest but with big jaw-breaking words, is the brother of Mangala Kumari (Shanta Patel). The brother and sister plan the hero's (Prem Adib) marriage with Mangala Kumari. We have said before that Mangala Kumari is in love. She proves this later on by singing a song.

The 42-year-old heroine Chhaya has, however, different plans for the hero. She wants a monopoly but the hero, Ajit, who is supposed to be the last pigeon from a family of great eagles, refuses to marry her as he being a great warrior needs a great warrior-woman (Veerangana) as a bride.

Mohanlal Dave is, of course, equal to the task. The hero, when he returns to his hidden Caves, is surprised by the enemy who outnumber him. The heroine, smelling the unknown way to the Caves as dogs do, arrives with a long sword in the nick of time and the enemies start rolling to the ground right and left without any one actually killing them.

The hero is saved and the heroine has become a 'Veerangana'. Bravo! Mohanlal Dave! Bravo! Nandlal! Bravo! Chimanlal!

Now the hero and the heroine accept each other and swear loyalty standing on the top of a hill. To Director Nandlal, however, the valley below was more important. Just as we narrow our eyes to a microscopic aperture to fish out the two lovers, Nandlal exposes them in a mid-shot and we hear them taking some incoherent oaths in the modern matrimonial fashion.

Now both of them become one and nurse a single-minded vengeance against Jaimal. But how are they to reach Delhi where Jaimal was living?

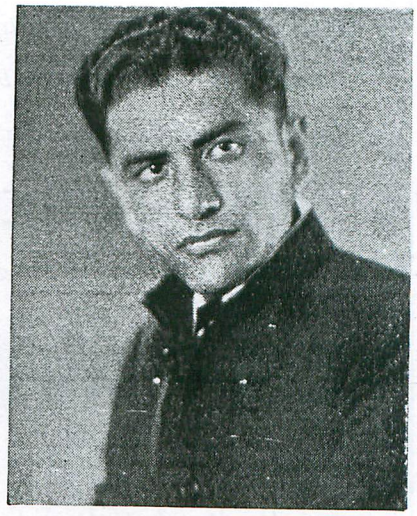
Don't give up hope. We still have Mohanlal Dave living to solve our problems. The mighty Mohan brings no less a person than Emperor Akbar suddenly on a hunting trip riding on an elephant. And you know elephants have tempers, particularly those carrying important characters like emperors, kings, bridegrooms, brides, heroines etc. But they do supply situations to story-writers.

Akbar's elephant suddenly develops a temper and Akbar's life is in grave danger. Now who can save him but the hero? With a monkey-stunt on a tree, the hero saves the Emperor, just as Shantaram escaped from the Japs in "Dr. Kotnis".

DESERVES NATIONAL MEMORIAL

That makes Akbar grateful and in sheer gratitude he appoints both the hero and the heroine as his night-watchmen below his bedroom. The proud Rajputs become Gurkhas of a Mughal king. And Akbar must be a lucky guy to have a Rajput maiden guarding his bed-room window during the night.

Incidentally, this is the first Rajput maiden in the entire history of Rajasthan to accept a post like that. For that alone she deserves a national memorial. Or shall we insist on a memorial for those three 'lals' of India: Mohanlal, Nandlal and Chimanlal?



Recruit Krishna Grover of Officers' Training School, Bangalore, has the Shantaram look on his face. If Shantaram could act the hero, why not this young man who is only 25 and 5′ 8″ tall and can sing a bit which Shantaram can't do?

Now Akbar is given a nosy Begum with a crow's voice (Prabha). She spies on these lovers and discovers something mysterious about them. The Begum mothers the 42-year-old looking heroine and very soon Akbar gives back to Ajit his old kingdom.

Ajit is back in his state with Chhaya as his devoted queen. Mangal Singh now proposes his sister Mangala Kumari's marriage with Ajit. Ajit refuses, having one on hand already. Mangalsingh takes the refusal home to his sister who jumps out of the two-feet high set and "dies", breathing hard after her death. That eliminates one ugly girl from the picture.

Now the pigeon-chested Mangal Singh swears vengeance against Ajit and Chhaya.

THE HEAVENS WEEP

He arrives at Ajit's place as a friend and spreads disaffection among his subjects. The subjects, in "Ram Rajya" style, blame their new queen. They demand rain as proof of her chastity.

So the queen (Shobhana Samarth) obviously carrying a baby inside her, goes up a temple hill and starts bellowing out a song to the heavens asking the

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Songs :- INDIWAR.

Photography :- K.V. CHAUDHARY.

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Starring: **Manorama ★ Al Nasir ★ Pran**

★★★★★

(2)

Shorey Pictures'

BADNAMI

Director: **HEROLD LEWIS**

Starring: **Manorama ★ Majnu**

★★★★★

(3)

Shree Raj Pictures'

BAAP

Director: **S. SAMSUDDIN**

Starring: **Urmila ★ Paresh Bannerjee**

★★★★★

(4)

Indrapuri Studios'

CALL OF MOTHERLAND

Director: **DEBAKI BOSE**

Starring: **Biman Bannerjee ★ Padma Devi**

★★★★★

(5)

Indrapuri Studios'

KHUSH NASEEB

Director: **VITHALDAS PANCHOTIA**

Starring: **Rukmini ★ Padma Devi**

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Calcutta Pictures Corporation Ltd.,

31-35 Neelam Mansion, Tribhuvan Road,

BOMBAY 4

gods to drop some rain. By the time the audience is in tears with sheer boredom, the rains come. Bravo! Mohan Dave! Mohan is not only a miracle maker, but he is himself a miracle.

This miracle frustrates the vindictive designs of Mangal Singh. He now openly charges Ajit's wife of being a harlot and that too in the Court of Akbar. Challenges soon fly about and the idiotic Rajputs enter a life-and-death contest to the great amusement of the Mughal.

Mangal Singh soon manages to secure the co-operation of Gulab, the maid-servant of the Queen (Shobhana Samarth) and gets hold of the ring which Ajit had given his wife. He also comes to know of the birth-mark on Chhaya's thigh. With these proofs, he exposes Ajit's pretensions in the Mughal Durbar.

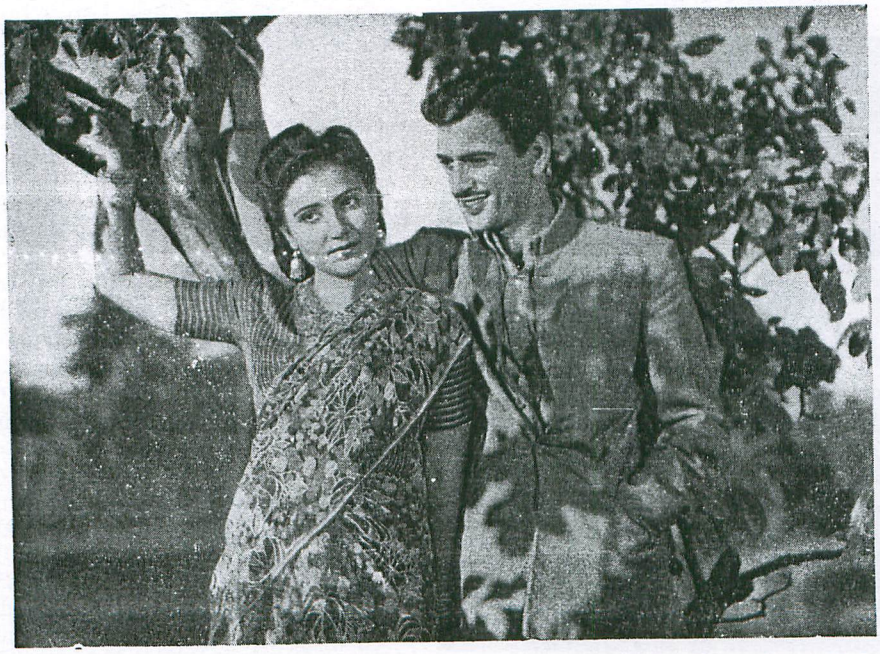
The story soon reaches the climax in which Ajit condemns his queen; the queen comes to Akbar's Begum and the queen ultimately exposes the villainy of Mangal Singh, who stabs himself before everyone. Chhaya is proved a "sati" and Ajit is convinced of his wife's chastity after unveiling her in the full Mughal Durbar.

That ends a "historical" yarn given to us by three rare "lals"; Mohanlal, Chimanlal and Nandlal. If these "lals" are allowed to run wild in future, our old books of history will have to be rewritten to suit the pockets of the film producers.

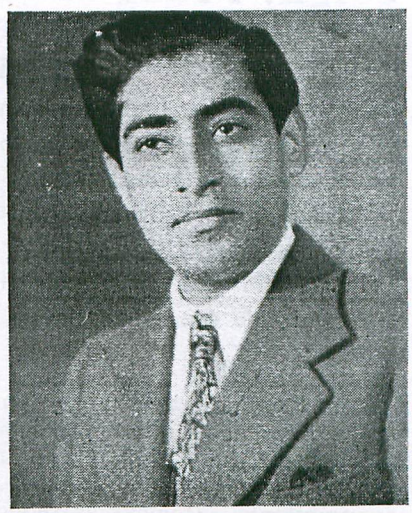
IDIOTIC DIRECTION

Technically the picture is very much an erratic affair. As is usual with Nandlal Jaswantlal, the players and the drama play minor parts in his production, photographic shots getting all the priority. In this picture even the photographic presentation is poor. The direction of Nandlal is utterly devoid of intelligence and imagination. He has never yet told a story well and we don't think he will ever do so seeing the numerous chances he has had.

The sound recording of the picture is very faulty and the sets are all wrong, architecturally and historically. The dialogue written by Pandit Anuj is insipid and contains badly mixed up Hindi and Urdu idioms. While not a single tune is attractive, the composition of the lyrics is equally disappointing, whosoever the idiot who wrote the songs.



All lovers take moral support from some tree or other in their romance. Rehana and Nasir Khan worry this one in "Shehnai", a Filmistan picture



Recruit Jagdish Chandar Bhatia c/o Mr. Mansoor, A. G. Branch, G.H.Q. "L" Block, New Delhi, is 24 and 5′ 9″ in height and has already been duped by one producer. The boy has had stage experience and promises to do well if given a decent chance.

SANKATHA SHINES

From the players only Sankatha Prasad gives a good performance as "Chatur". The role suits him and he squeezes the best out of it in spite of the director.

Shobhana looks too old to be a village maiden and seems to have worked in the picture in a delicate state. Even after she gets the "baby" in the story, she is still seen carrying one more. Shobhana's performance as "Chhaya" is poor throughout.

Prem Adib looks half a Rajput while Jeevan hardly completes a quarter. In Rajput stories, players have at least to look Rajputs. Both of them fail badly.

Shanta Patel looks a hideous affair as "Mangala Kumari". She cannot act and she should quit the screen.

Badriprasad makes a poor Akbar. Badri's Urdu doesn't sound Urdu. There is too much of the Hindi note in it.

In fine, "Veerangana" is very much an idiotic farce which gives one a bad headache. Exhibitors are likely to burn their fingers badly if they book this one with fixed guarantees.

Bright Young Men Make Good New Films

By

Vittorio Gabrieli

(Exclusively for "filmindia")

The Fascists spent millions of money and years of effort to try and give Italy a film industry to rival Hollywood, but they failed to make films of interest to the outside world. Now the freeing of the screen from political control has resulted in a film renaissance which is attracting home talent and foreign capital to the Italian cinema.

ROME.

After two decades purveying opiates, some distinctly poisonous in character, the Italian film industry is turning to the production of stimulants. It looks as though the new line of goods is going to sell.

Under the Fascists the Italian film never succeeded in mirroring a national or a human reality. Many critics have maintained that the really Fascist films were not "Vecchia Guardia" (The Old Guard) and "Camicia Nera" (Blackshirt) but those films full of cabarets, luxurious interiors and white telephones which, following the officially-dictated policy, were calculated to act as powerful drugs on the Italian masses.

Today the industry has shaken itself free from political control, and, thanks largely to the courage, initiative and imagination of a few young directors, bids fare to establish for itself an honoured place in world production. The quality of some of the latest pictures is striking.

Outstanding is "Citta Aperta" (Open City), a film about wartime Rome made by the young Roberto Rossellini under almost impossible technical conditions, which carried to America and elsewhere the first echo of the new spirit that is abroad in Italy. It also made as much money as any of the most spectacular films produced in Italy in the last ten years and brought Rossellini a Hollywood contract.

In this film Marcello Pagliero, hitherto a director, made himself a new reputation as an actor, while Aldo Fabrizi and Anna Magnani, already popular, gained new laurels.

Amedeo Nazzari, the man with the gun, is Italy's most popular film star. Here he is in a sequence from "Il Bandito".

Carla del Poggio's smouldering passion has scorched the emotions of thousands in "Il Bandito".

LIBERATION IS POPULAR THEME

Rossellini's second film "Paisa", which was shown at the Venice Festival, is also outstanding. The title means "emigrant from Italy" and it is about Italo-Americans fighting in the U. S. Army.

Anna Magnani has also scored a success in "Il Bandito" (The Outlaw), directed by Alberto Lettuada, in which she co-starred with the most popular Italian actor, Amedeo Nazzari.

Liberation and partizan warfare have inspired a very high proportion of the films now showing in Italy. Notable is "Un Giorno della Vita" (A day of life), directed by Alessandro Blasetti, which centres around the vicissitudes of a convent during the German withdrawal. Amedeo Nazzarum Elisa Cegani and Mariella Lotti play outstanding parts.

At the Venice Festival three out of the four Italian films shown dealt with recent history. One was "Monte Cassino", directed by Arturo Gemiti of the Catholic company, Pastor. He is considered to be the "dark horse" who may outrun some of the established favourites. "Il Sole Sorge Ancora" (The Sun Still Rises), also shown

at Venice, is the Communist director Aldo Vergano's version of the adventures of a Milanese partisan. Critics have praised or blamed it rather on political than artistic lines.

MAN WHO WAS BANNED

The third and fourth films shown at Venice were "Paisa", already mentioned, and a version of Balzac's "Eugenie Grandet", directed by the poet Mario Soldati and interpreted by Alida Valli.

As a result of the new film renaissance, some of the country's most distinguished talent is turning to the screen.

One director who deserves mention is Vittorio de Sica, who is also a fine actor. His film "Sciuscia" (Shoe-Shine Boy), interpreted entirely by boys, has made a deep impression here.

Luchino Visconti, whose realistic "Ossessione" was banned by the Fascist authorities, is to return from the theatre to film directing. This pupil of the French director, Jean Renoir, plans a new version of "Othello" with a negro in the part of the Moor and Mariella Lotti as Desdemona.

Renato Castellani is exercising his subtle talents on the production of "Mio Figlio Professore" (My Son the Schoolmaster), with Aldo Fabrizi in the dramatic role.

Italy has a great reservoir of acting talent to draw upon. Only a few among outstanding names are: Fosco Giachetti, Carlo Ninchi, Vittoria Gassman, Otello Toso, Laura Solari, Assia Noris, Adriana Benetti and Vera Bergman.

CHURCHILL'S DAUGHTER

In the new films in production, Italian producers are getting away from the war subjects. Rossano Brazzi is remaking "Aquila Nera" (The Black Eagle), an old Rudolph Valentino picture. Alessandro Blasetti is preparing an adaptation of the English Cardinal Wiseman's historical novel "Fabiola".

Foreign acting talent, too, is to be seen in Italian films. Sarah Churchill, daughter of Winston Churchill, and Douglas Montgomery are to appear in the Scalera company's production "Premio di Roma" (Prix de Rome).

There is also an attempt to rival the achievements of Disney. An animated cartoon company has already started work on "Bertoldo", from Della Croce's famous novel, and "Sogna di una Notte di Mezza Estate"—Shakespeare's "Midsummer Night's Dream".

During this and the next year a total of 100 films will be put out, and a large investment of foreign capital is confidently expected. Successive Italian Governments have shown their interest in this matter, and Paolo Cappa, the Under-Secretary of State representing the Premier at the Venice Festival declared: "All private and collective co-operation will be favoured and all financial, technical and artistic co-operation will be welcome, even coming from foreign countries. We must liberate our production from any character of stale autarchy and place it on the international plane."

NEW ROSHAN ART PRODUCTIONS

PRESENTS

RANGEEN KAHANI

A powerful drama of love and emotions, deceit and guile, humour and pathos all rolled up in one story, depicting the stark realities of life.

Directed by: ANJUM HUSAINI
Story; Dialogue & Songs by: WAHID QURESHI
Music Direction: FEEROZ NIZAMI B A.

Starring: SUREKHA, S. IRSHAD, DULARI
SAYYED AHMED, AGHA MIRZA, BIBIJAN MAQBOOL,
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AT HOME AND ABROAD

AT LEAST IN SNAPS

In this issue, readers will find some unique photographs of Mahatma Gandhi's immortal pilgrimage through the villages of Noakhali District. These photographs were taken by confrere D. G. Tendulkar under the most trying circumstances. Space permitting, we propose to print some more in the next issue. In the meantime Tendulkar deserves thanks for securing a valuable photographic record of Mahatmaji's unforgettable journey about which our illiterate film producers knew nothing.

WAITING FOR FIFTH

Postal inefficiency held up the fourth marriage of Barbara Hutton, the Woolworth heiress, described as the richest woman in the world. Her divorce certificate dismissing Cary Grant, the third in line, did not arrive in time from Paris and dear Babs couldn't marry Prince Igor Trubetskoi (33), a French-born Russian with whom she is reported to have spent the winter at St. Moritz.

Her first was Prince Alexis De Mdivani, a Russian while the second one was a Dane, Count Kurt Haugwitz Reventlow.

It is lucky Babs Hutton is not living in the country of white-capped Congressmen.

POPULAR MUSICIAN

News comes from the Punjab of the sad death of Pandit Amarnath, the popular music director, in the month of February. His most popular music was given in "Dassi", a Pradhan picture under the Pancholi banner. May his soul rest in peace.

THE WONDER THEATRE

At North Long Beach, near Hollywood, has been erected the first prefabricated theatre. It is a beautiful fire-proof building with moth-proof spun-glass curtains. For audience comfort, it is not necessary to stand to let another pass to a vacant seat. One has just to push his seat back to help the late-comer.

Germicidal lamps in the theatre kill bacteria in the air and the deaf get head-sets with which they can hear. The building accommodates 1164 persons and there is not a splinter of wood nor a crumb of plaster anywhere in the 320-ton structure.

"The Crest", as it is named, is the world's first prefabricated theatre of 303 wonders. It was prefabricated at the factory. The doors of the theatre are of solid plate glass. The lobby is luxurious with soft rose carpet, dull aluminium walls, leatherette-covered doors to rest rooms in which recorded music plays non-stop.

Just before one enters, a vacuum removes the dirt from the shoe-soles through slots in the floor, assuring a cleaner interior and less janitor work.

The building is built by the National Theatres Amusement Company and can be dismantled in three months and moved to a new site.

Why don't we import a thousand theatres like that?

TO YANKEELAND

Believe it or not, two "Chands" from the three Chand Brothers. Kapurchand and Zaverchand, left for America during the last week of February. They are accompanied by their manager, Mr. R. P. Karandikar, the English 'dictionary' of the two "Chands", and it is said that they have gone on a study tour, though Kevalchand, the little one behind, imagines that M. G. M. wanted Kapurchand's finance.

STAR WORSHIP

Edgar Donne, 70-year old Englishman living in a Michigan shack, left a fortune of £5,000 to Greta Garbo with whom he was hopelessly in love and though he made one trip to Hollywood, he had never seen her except on the screen.

Donne was a bachelor who had became a naturalized American in 1922 and when he died bundles of newspaper cuttings about Garbo were found.

A clause in his will stated, "If Greta Garbo becomes my wife, then it goes to Greta Louisa Donne."

Michigan State authorities are likely to challenge the will on the grounds that Donne was not mentally competent. The State is hardly expected to be sentimental.

If sentiment has any value in human relations, Garbo, though she does not need the money, should fight out with the State authorities at least to nurse the tender sentiment of a dead man.

TAX ON TORTURE

The Government of Madras propose to levy an Entertainment Tax of 33 1/3% on all entertainment in the province. The varying rates, now in force, will be scrapped and one-third the cost

Through woods and wickedness travels the saint with the kindly sun lighting his path telling the different people that they are children of the same God and as such brothers in the eyes of Divinity.

of each ticket will be charged as tax.

Considering the actual quality of the South Indian pictures, the local industry seems to have got off too lightly. They actually deserve a more severe penal tax to save the good-natured South Indians from being robbed by a handful of clumsy producers.

PERHAPS !

Mary Pickford, the one-time darling of millions, has now become a producer in partnership with Lester Cowan and has signed up Gabriel Pascal to produce G. B. Shaw's plays for the American screen.

Like a woman, excited about things, she says "I am anxious to travel to England before the end of this year and see Mr. Shaw and to assure him that his plays made into Hollywood films will be returned to him in good condition. Perhaps I can lure him to Hollywood to watch the shooting of his pictures".

Perhaps!

NETAJI'S FILM

Since the time he embraced Sarat Chandra Bose in Bombay, Sardar Vallabhbhai Patel has shown a keen interest in preserving the memory of the late Subash Chandra Bose, the Netaji of the Indian National Army.

The Sardar has now become a producer of an 8000 feet film called "Netaji Subash Chandra Bose". The film was recently shown in New Delhi to a select audience. It is a cavalcade of the stormy events in the life of Subash Babu, beginning from the Haripura Congress and showing some outstanding events like: the stormy Tripura Congress; Netaji's disappearance from India; his stay in Berlin; his reception in Singapore by Col. Bhosle; his visits to Tokyo, Shanghai and Andamans and the action in Imphal in which the I. N. A. fought.

This documentary of great national importance will be soon shown to the public.

MOVIE 'CRIMINAL'

Humphrey Bogart, the most popular 'criminal' of the screen, has recently signed a 15-year contract, the longest on record, with Warner Brothers. It is said that he will receive 200,000 dollars (over 6 lakhs of rupees) per picture and will have the right to refuse stories and directors. He will make two pictures for Warner during the first year and one each year for them for 14 years and one a year for others.

Our star prices are going down and our "gangster" Yakub who was once getting Rs. 60,000|- per picture, may now willingly work on a ten-thousand contract.

PEOPLE VS. PEOPLE

Three ballets, produced by the Indian People's Theatre Association, have been banned by the Government of Bombay. They are 1. The Kashmir struggle. 2. The R. I. N. Mutiny. 3. The Riot.

It is a people's government banning a people's product. Isn't it strange? Well, the ruling people have always been different from the ruled people.

LOOKING INSIDE

A new instrument for measuring and analysing audience reactions during a film show has been invented in America. It is called "Cirlin Reactograph" and is recommended by the Motion Picture Research Bureau. This instrument registers the individual reactions of every person participating in the test. It summarizes the likes and dislikes which are recorded and analyzed separately. It will be used extensively by producers during production before final cuts in the negative are made.

It is worth trying it, say, with a Ranjit picture.

LET DOWN

The general slump in the film trade seems to have affected badly a number of production studios. It is reported that the Rajkamal Kalamandir, Prakash Pictures, Jayant Desai Productions and Mehboob Productions have served notices on a mass scale on their employees and several hundred workers are expected to be idle by the middle of April.

Evidently, these producers are not prepared to share their huge profits with the very workers who helped them to make those profits during the boom period.

HOLLYWOOD IN PANIC

The pigeons in Hollywood are alarmed at the recent warning

Shortly Coming!

A PICTURE

With New Faces & New Theme

SHOWING THE STRUGGLE

Between IMPERIALISM & SOCIALISM.

HIND PICTURES'

MALEKA

Music: A. R. QURESHI

Starring: SHOBHANA SAMARTH and KASHMIRI.

Story: TANVEER,

Directed by: NAZIR

For Bombay & C. P. & C. I. Territories write to:-

ALL INDIA PICTURES,

201—B, Khetwadi Main Rd., BOMBAY 4.

given by Sir Stafford Cripps, Britain's President of the Board of Trade, that unless British films receive more patronage in America, some control may have to be put on the amount of money Hollywood productions take from Britain.

In response the Universal Pictures, one of the most influential combines of Hollywood, has just announced much closer co-operation with the Arthur Rank organization in Britain saying "British pictures must be given the same opportunity to earn revenues in our country as our pictures do in theirs".

Hollywood's producer-director Frank Capra has however been stung by Sir Stafford's remarks about the inferior quality of some American films and seems to dislike the present high prestige enjoyed by British pictures, particularly among newspaper film critics of America.

Says Capra "The newspapers should do something. The British are very clever at propaganda, but the newspapers should not let them get away with it. We are not one industry fighting another. Hollywood is up against the British Empire. The British Government is behind the British industry and it is behind this anti-Hollywood campaign. I do not know why our State Department does not say something."

Incidentally, Capra thinks that British films do not compare favourably with the Hollywood product. "The English make far less pictures a year than we do and their proportion of bad pictures is far greater. It is not fair to say Hollywood is slipping." That concludes Capra's frank views.

In spite of what Capra says, the American newspaper critics chose at least three British films last year as among the ten best of the year.

KEEPING TOUCH

Mr. M. A. Fazalbhoy, the R.C.A. Photophone Chief in India, left by air for America on the 20th March, for a study tour of the latest developments in sound engineering and equipments. Mr. Fazalbhoy is expected to return within four weeks.

ONE MORE

February announced an addition of one more Kapoor to the Kapoors of College Street. The new-comer, a bonny little boy, made Raj Kapoor a father and kicked up Prithviraj (ji) a generation higher on the grandpa level.

We welcome the new Kapoor but sympathize with the other residents of College Street. They have to put up with one more spread-eagle namaskar.

REST IN PEACE

We regret to announce the sudden death of Mr. Rustomji Modi of Western India Theatres Ltd., at Udwada on Wednesday, the 12th March 1947.

Easily the most amiable, affectionate and generous amongst all the Modi brothers, Rustomji was mainly responsible not only for laying the foundations of the huge Modi fortune but also for bringing up and guiding his younger brothers, Sohrab and Keki, in the theatre and screen enterprises of the family.

It is the death of a kind and affectionate smile, the only one in the Modi family that welcomed one and all.

"Azadi—"

What does it mean to a slave?

AWAIT

"CHHEEN LE AZADI"

—A SOUL-STIRRING TALE OF FREEDOM IN PERIL.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

THE ANGRY RAHMAN!

"In his eagerness to write some criticism about anything that seems to go against his notion, Mr. N. S. V. Challam of Bangalore has failed to read my letter carefully, published in "filmindia" of June 1946. He seems to have mistaken that I am anxious to support indiscriminate sex-appeal on the screen. In my aforesaid letter I have clearly stated that "sex-appeal, if displayed beyond the bounds of decency is certainly bad". So it is quite intelligible to the average mind that I don't support any such thing.

"Mr. Challam says that I have forgotten to point out "the defects of indecent sex-appeal". I cannot understand what he means by "the defects of indecent sex-appeal". Defect means lack or absence of something essential to the excellence or completeness of a thing; and indecent means indecent, obscene or gross: so there can be no such thing as "the defects of indecent sex-appeal". Indecent sex-appeal is not to be described as defective: it is criminal and therefore condemnable.

"Mr. Challam says that "India is a land of the masses who naturally yield to the cheap sex-appeal of our pictures. "This, I think, is an insult to the people of India as this implies that all the men and women of India are always hankering after cheap sex-appeal.

"Mr. Challam forgets that in every land on earth there are both the masses and the classes; and because of the uneducated masses the educated classes of other countries do not forego realistic, intellectual entertainment.

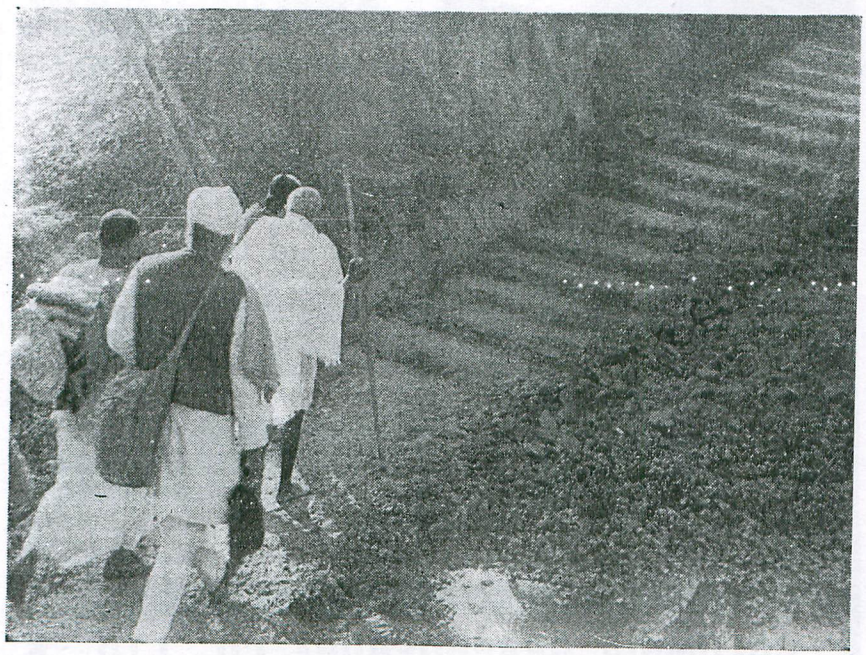
"People go to cinema chiefly for entertainment and to see the art and artifice of life realistically portrayed in all their phases in an entertaining manner; and life is not full of decent and beautiful things: it has its vulgar and ugly side also, which have to be shown side by side to give us a true perspective of life.

"Mr. Challam seems to have discovered a lot of indecent and vulgar sex-appeal in some Indian pictures, but he has not given any specific instance of what he considers as indecent and vulgar. According to some ultra-moralists, "loving and touching a woman are sacred, and shall not be indulged in on the screen; it is sin; if the hero touches the heroine in a loving manner, it is an irritating touch: it savours of indecent sex-appeal; if the saree slips down a little from her shoulder while acting, sex is exposed: it smacks of vulgar sex-appeal; if a damsel appears in a decent decollete dress to suit a love scene, appropriate to the plot, it is lewd; it drives their patience to the breaking point; if her bare legs are seen while dancing, it is obscene sex-appeal."

"Thus, if these trivialities are to be taken as indecent, vulgar and obscene sex-appeal, then all the foreign films should be banned in India.

"I wonder what these advocates of decency have done to reform the thousands of women bathing daily in semi-naked dress in the streets and river banks in so many places in South India, and the hundreds of women with only a saree, without any bodice on their bulky bodies, roaming in the streets and bazaars side by side with men."

RANGOON. *H. A. Rahman.*



On his unforgettable pilgrimage from village to village and from one human heart to another goes Gandhiji in his attempt to light the little lamp of tolerance. Here he is on way to Amki accompanied by Professor Nirmal Kumar Bose and the Sikh Jeevansingh. Yes, the way is steep but so is the mission.

LAW MAKERS

"It is simply tragic for the spectators of every Hindi picture to pass through the boring words and tunes of about 12 songs. This wretched aspect sometimes reaches its "teens" also. Well, Mr. Patel, is there any fixed law which compels these producers to give a dozen songs to fill the gap"?

BENARES CITY. *Somesh P. A.*

DHANWAN!

"I had the misfortune of seeing "Dhanwan", directed by V. M. Vyas and I wish I had not seen it at all—a picture, worthless beyond words. The entire picture is absurd from the beginning to end

and the story is basically stupid and unimaginative. It is a crime on the part of producers to waste celluloid in such a way. It is supposed to be a social picture and I wonder from where the director got such a poor idea. This is worse than the ordinary Tamil films.

"It is rather surprising to see that Film Censor Board allows these pictures to be played. I think it is high time to launch a powerful campaign to put an end to such filthy productions."

TAMBARAM. *C. Sridharan.*

ASK MORARJI

"Hats off to you for the excellent and well-balanced report in the January issue of "filmindia" under the heading "Seven years for raping film girl."

"The instance under reference is only typical of what is happening inside the four walls of our film studios in the name of "night shooting". It is time such practices ceased forthwith. Our wealthy and misguided film magnates are under the wrong impression that the moment a girl chooses the screen for a career she is out to sell her body and soul for a mere price. They are mistaken.

"The incident referred to above reads like a short story and sets one wondering whether it could have happened in the premier city of India in April 1946!"

BOMBAY 19. *P. V. Krishnan*

PORTIA SPEAKS!

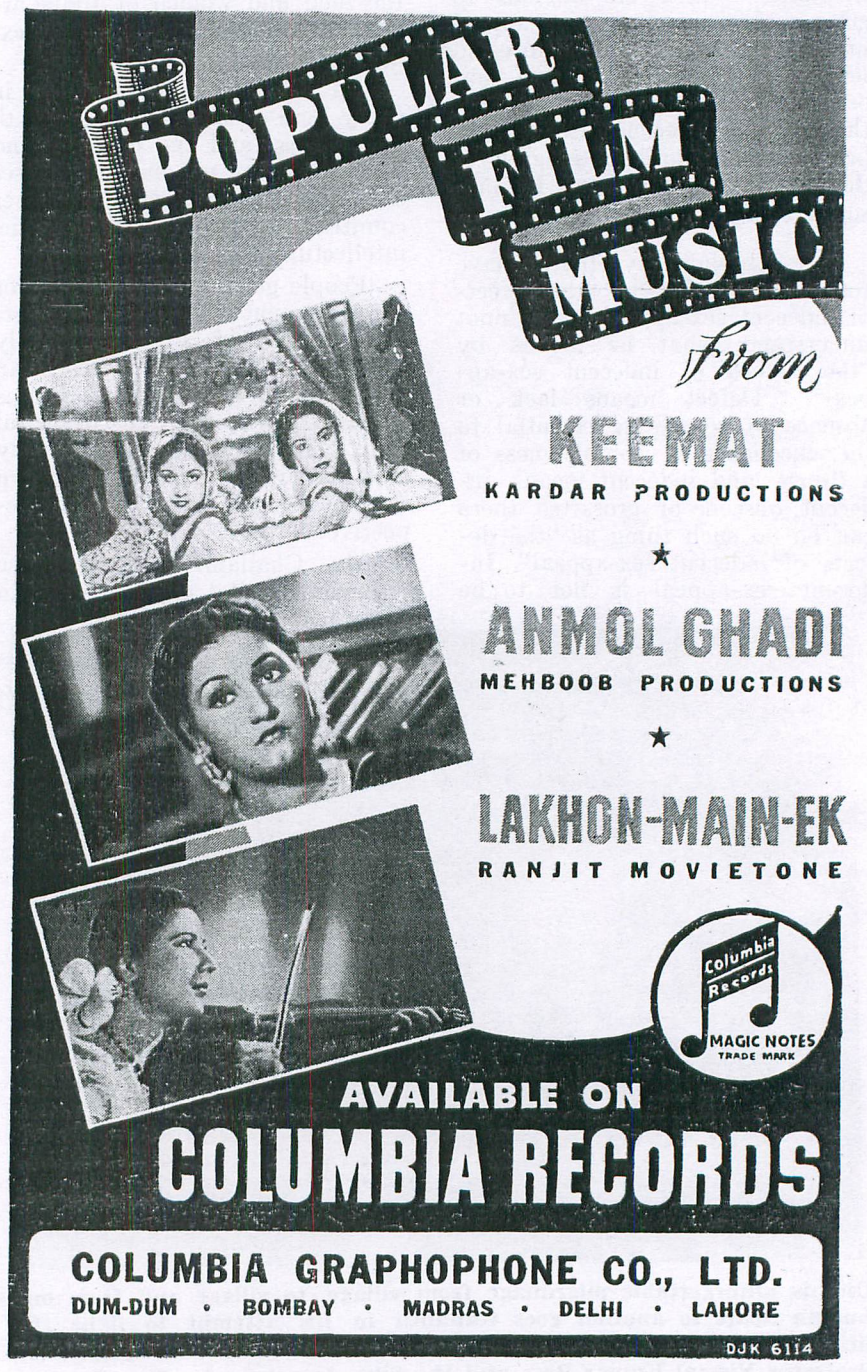
"There are about 30 picture houses in Bangalore. But none of them is having sufficient numbers of either latrines or urinals, with the result that a picture-goer has either to miss a portion of the picture immediately after the interval by standing in a queue, all the while waiting to get a chance to ease himself, or to ease himself somewhere on the road, which is on the one hand absolutely indecent on the part of a gentleman, and on the other hand, strictly forbidden by law. Thus, it becomes a hard problem for the picture-goer to tackle. The matter, however, was brought to the notice of the authorities of a number of picture-houses, but they seem to be interested only in their collections and nothing else. So, I feel it is high time for the municipal authorities, to take up the matter immediately and do the needful".

Miss Aruna Banerjee.

BANGALORE CITY.

KILLING IN KANARESE?

"In the year 1947 we were made to see "Krishna Leela" in Kanarese when the same was produced in the rest of the languages before 1939 or so. After all, I can count on my fingers the pictures produced in Kanarese; and such being the case, to harp on a worn-out theme is not only a criminal waste of 15,000 feet of raw film but also a forced burden on the post-war pockets of the masses who are compelled to see it merely because it is a Kanarese picture coming once in a blue moon".

MYSORE. *H. S. Venkata Rao.*

NO REPLY ALL OVER

"Perhaps you remember the advertisement for the "Best Film Story Competition" of National Studios Ltd., Bombay. I also sent a story entitled "Nagar Seth", to the National Studios. For some unknown reasons that competition took six months in declaring the result. In the meantime I had written to Director W. Z. Ahmed. I was told that they would be pleased to receive my story. So in the month of October 1945 I despatched the same to Director Ahmed.

"I was waiting for a reply whether the story was suitable for films or not, but for two months there was no reply. Then I began to send letters after letters. Ultimately I got a small reply that my story could not be traced.

"The postal acknowledgment shows that they had received the story.

"I have already written to the President, Indian Motion Picture Producers' Association, Bombay. But as yet I have received no reply".

PUSHKAR. *B. N. Maheshwari.*

THEATRE OWNERS

"I am a cine-goer since many years. I find that it has become usual with some of the door-keepers to admit a large number of persons without tickets. In upper classes of 1|2 and 1|12, persons are admitted by paying only -|10|- or -|12-|- annas each and thus a large amount of money is made by these door-keepers and some of their wicked partners. Thus it becomes impossible for a cultured man to sit in the midst of a crowd of goondas and other vulgar persons who are always shouting or talking some nonsense. So that, even bad pictures are made worse by these goondas. Who is responsible for this nuisance caused by the door-keepers?"

DELHI. *Naresh Kumar Jain.*

POPULAR PRAYER

"One of the "experts", S. Soundararajan, has after his return from abroad, directed and released a picture "Pankajavalli". After seeing that picture, my only prayer to him is, to leave the film world to better people and to serve our country and our people if not by doing anything good at least by not being a nuisance."

S. C. Sivananjappa.

BANGALORE.

BRICK AND BOUQUET

"We have a lot of theatres in Bangalore City. Every year sees the addition of a couple of picture-houses—but in almost all of them, sanitary and seating arrangements are too bad—actually, in one of them, which is nearest to my home, till yesterday, there were no urinals!!

"Over-crowding is simply the order of the day, especially during holidays, most of them exhibiting rotten pictures. Hawkers invade the picture-halls throughout the duration of the show and the film fan comes out of the depressed surroundings, disgusted at the boring episode!

"The people, too, often add to this misery. Spitting on the floor or wherever they like and hooting are regular features in some of the theatres.

"The only notable exception to this state of things is the Prabhat, the efficiently-managed, pretty little theatre. Public service seems to be the main concern of the authorities of this well-known picture-house and till now, I have never seen even a single instance of neglect or indifference to public convenience in this theatre. And they usually bring good pictures.

"It would be well if all the theatre-owners of Bangalore followed the footsteps of this illustrious management."

BANGALORE. *N. S. V. Chalam.*

RACKETEERING

"Since I read the review of Prof Krishna Gopal on Sushila Rani and about film "Draupadi" in "filmindia", I am very much anxious to see "Draupadi" especially to hear the classical songs by Sushila Rani who is—as you have given us to understand—a disciple of the great Alladiya Khan Sahib.

"Is it not a pity Mr. Patel that this picture has not so far been released in this big city of Karachi?

"I wonder why such a good picture is neglected when we are shown some totally rotten pictures like "Ban Phool", "Bari Ma", "Kiran", "Dhamki" etc.

KARACHI. *Narain P. Kotak*

PROFITEERING?

"Through your "filmindia" I want to draw the attention of the proprietors of the "Prince of Wales" Cinema of this place, to the management in that theatre.

"There was previously one -|5|- class which has been abolished and for that class one has to pay -|10|-. Only wooden benches have been provided in the front five rows and the public is greatly in-

It is a crowded situation from "Dak Bungalow" a social story of Indian National Pictures

convenienced. The number of seats in -|10|- class has been decreased by increasing the number in 1|4|- class. Thus the proprietors have secured their profit but the public is made to suffer".

Shravan Kumar Tewari.
LUCKNOW.

H. M. V.

"I am rather amazed to read the decision of Mr. H. C. Lall of The Gramophone Co. Ltd. to make records from the sound tracks on films for those who want it. It ill becomes a firm of such repute and standing to sacrifice its standard for the sake of business, but the pity is that the producers also stand to gain nothing thereby. In recording from the film tracks a certain amount of loss of lower and higher harmonics of the fundamental (which constitute the ascents, descents and tonal qualities of a song) is bound to occur and will badly affect the sweetness of a song. It may prove to be the sole cause of failure of a record which otherwise might have been quite successful and paid good dividends in return.

"Is it not a case of penny-wise pound-foolish policy and is it the sort of economy our producers are going to practice? Why don't they record only those songs which they feel might become popular?"
INDORE, C. I. *J. S. Ahluwalia.*

BE WARNED!

"I wish to bring to light a few facts about the Indian films that are shown here in Kenya, especially in Nairobi.

"I must say that the Indian film industry at present is in the hands of uneducated, uncultured and irresponsible people. The technical standard of the films is usually poor, direction mostly amateurish, acting, dialogue, story etc. in most cases defective. The result of these major deficiencies is that 90% of the educated Indians have lost their taste for Indian films, and have started seeing English pictures while 100% of the Indian youths who are the future hope of India, also go to see English pictures. If this goes on, a day will come when the Indian film shall have to yield its way to English pictures, and the Indian film industry as a whole shall suffer.

"Looking at it from a social, cultural and industrial point of view, the Indian film industry is a national problem which needs immediate attention. I loudly cry into the ears of those responsible, to take drastic steps against these undisciplined people who are trying to let down a national industry."
NAIROBI. *S. S. Mandla.*

WELL, KEVALCHAND!

"While I appreciate everything in Roxy Cinema, I totally dislike its urinals. They are bad and inadequate, moreover, they are very few in number so much so that one has to wait in a long queue for his chance. Since, all of them are situated in the same room, sometimes there is such a great rush at the urinals that one has to return disappointed as the interval is very short. I should appreciate if the "Chand" brothers could provide us with some more urinals immediately."
BOMBAY. *S. Dutta.*

A STIRRING TALE OF THE MUTINY DAYS !

1857

WHEN **"QUIT INDIA"** SLOGAN WAS FIRST HURLED BY OUR BRAVE PATRIOTS AGAINST FOREIGN RULERS

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with

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A PIONEER PICTURES PRODUCTION

OUR REVIEW

"8 Days" Provides Some Light Entertainment!

Ashok And Veera Make A Good Team!

"8 Days" is an entertainer, pure and simple, and it does not claim to instruct or elevate anyone with an unearthly theme.

The picture is a triumph for the story-writer Manto who has given numerous gags in an inconsequential and transparent plot. Though every one knows what is happening and why, yet the versatile incidents succeed in taking their giggle and laughter from the audience. True, the story idea is taken from an American picture, but is there anything wrong in picking up a bright idea?

AN ENTERTAINING STORY

Ashok Kumar returns home from the war—a veteran with a feather in his cap. His mother wants to get him married on the day of his arrival but he misses the event as his intended bride, Veera, is speeding towards a city solicitor, Puri, to get a fortune.

Both Veera and Ashok, through the usual filmic coincidence, meet in the train. Later Veera inherits a huge fortune on the condition that she gets married within eight days that are left to her.

8 DAYS

Producers:	Filmistan Ltd.
Language:	Hindustani
Screenplay & Dialogue:	S. H. Manto
Lyrics:	G. S. Nepali
Photography:	S. Hardip
Sound:	J. G. Jagtap
Music:	K. S. D. Varman
Cast:	Ashok Kumar, Veera, Puri, Rama Shukul, Mohsin, Manto etc.
Released At:	Roxy, Bombay
Date of Release:	22nd February 1947

Directed By

DATTARAM PAI

Two other wasters, Mohsin and Rama Shukul, plan to get Veera with all their eyes on her fortune.

The tug of war between these two on one side and Ashok on the other and the naive Veera in between provides a number of frivolous incidents which keep the audience amused throughout.

It ends well with Ashok getting Veera after a double marriage between the two.

V. H. Desai seems to have swallowed something from the blackmarket in "Eight Days", a social comedy of Filmistan.

Shanta Rin looks coy and sweet in "Apki Sewamen" a social story of Chandrama.

DRAG OF TEN MINUTES

"8 Days" is quite a slick picture. It will improve considerably if the court sequences are reduced and over a thousand feet cut off. There is easily a drag of ten minutes in an otherwise fast picture and this drag will ultimately affect the box-office collections.

The photography is quite smart, but the same cannot be said of the recording of sound. The music is quite suitable though not particularly attractive. The dialogue is snappy and idiomatic.

ONE MAN SHOW

From the players, Ashok Kumar dominates the whole show as Subedar Samsher Sinha, the hero. He gives quite a versatile performance using Veera, Shukul, Mohsin, Desai and Puri as his foils. It is rather a raw deal for them but as the story is written they have hardly anything to do but to help Ashok to push the story forward.

Veera has hardly anything to do except play a passive part and be tossed about. She seemed to like it from Ashok Kumar. From the rest, Puri gives a good performance as the lawyer and so does Leela Mishra as the stern mother of the hero.

Well, this picture of Filmistan is quite a good time-killer and entertains with rare speed up to the interval. It may prove a good money-spinner for the exhibitors.

OUR REVIEW

"Keemat" Proves Boring, Amateurish Stuff!

Familiar Theme Intrudes Once Again !

"Keemat" seems to have been planned to fail even before it was produced. It is clearly a third rate rotten show on the tiresome dowry theme which has been shown on the screen umpteen times.

Its ten thousand and odd footage as it unfolds itself on the screen gives one the sick feeling of going through an endless maze of unintelligent and idiotic celluloid.

KEEMAT

Producers: Kardar Productions
Language: Hindustani
Story, Dialogue & Songs: Nazir Ajmeri
Photography: P. Divecha
Audiography: A. Nadir
Music: Naushad
Cast: Sulochana Chatterjee, Amar, Sofia, Badri Prasad, Shakir etc.
Released At: Novelty, Bombay
Date of Release: 15th February 1947.
Directed By
NAZIR AJMERI

PRIZE-BOY CHASE

The story is usual. Two girls and a prize boy. One girl belongs to poor parents and therefore she falls in love with the rich prize boy and vice versa. But the father of the prize boy wants a dowry of several thousands to accept a poor daughter-in-law.

The second girl is rich but she happens to be a pal of the poor girl and doesn't poach in her romance. The father of the poor girl mortgages his house and somehow collects the dowry but at the last wedding minute, as is usual in film stories, the dowry is stolen and the marriage is called off. The rich father drags his prize-boy home away from the heroine.

Now tragedy enters the poor girl's life. She loses her mother and her father goes mad and her best friend, the rich girl, marries the prize-boy.

The rich girl, however, has married in sheer sweet vindictiveness and behaves like a shrew to bring home the evils of the dowry system. The climax is soon reached in which the milk-sop vomits something about love and is almost prepared to marry both the girls but the poor girl lets go her claim with a heroine's generosity and lets her rich friend have the prize.

Evidently a love scene between little Madhu Bala and the elderly Surendra from "Mere Bhagwan", a social story of Murari Pictures.

Recruit M. N. Jawid. 290 Peshawar Rd., Rawalpindi. is 5′ 10″ at 22 and has had stage experience in college theatricals and wants to be given a chance.

UTTERLY THIRD RATE

"Keemat" is a third rate picture, as we have said before. The photography is good at places but the print was too dark and unsuitable for the arc of the cinema. The music is the usual film 'tam tam' without a single tune being attractive. The story, the dialogue, the songs and the direction are all utterly clumsy and amateurish. Most of the picture is shot in mid-shots thereby preventing the audience from getting intimate with the players.

Only Sulochana Chatterjee gives a good performance as 'Kamini', the rich girl. Sofia plays the poor girl, Shakuntala, and she looks poor all round in looks, in speech and in performance.

From the rest, Shakir and Badriprasad do their bit as the rich father and the poor one respectively.

The picture is utterly boring and useless and exhibitors shouldn't touch it even with a pair of tongs if they respect their patrons.

OUR REVIEW

"Pool" Presents The Old Headache Of Unity!

Picture Advocates Benevolent Capitalism!

This is one more picture preaching unity to us in a blatant manner and incidentally reminding us of our present woes.

It is high time that people stop shouting about unity and making us ultra-sensitive and conscious of the disunity and disharmony prevalent in the country. The blatant preaching, as found in "Pool", will never help any cause even though Mangaldas Pakvasa, the President of the Bombay Legislative Council, who suddenly woke up like Rip Van Winkle, called on the "faithful" to "visit and encourage such pictures."

"Pool" is not the first picture of its kind. "Zamin" produced by Anand Pictures had practically the same theme with the exception of the ramshackle bridge, which becomes the symbol of unity in "Pool".

So "Pool" does not present any new theme or entertainment. In fact when we reach the unity angle, we hear echoes of sentiments from "Padosi", "Hum Ek Hain", "Zamin", "Sandesa" and a dozen other pictures.

POOL
(Bridge)

Producers: **Rajlaxmi Pictures**
Language: **Hindustani**
Story: **K. & D. P. Chatterjee**
Dialogue: **K. B. Pathak**
Songs: **N. S. Rammurti**
Music: **Ninu Majumdar**
Photography: **Amulya Mukherji**
Cast: **Rehana, Biman Bannerjee, Balraj Mehta, Bikram Kapoor etc.**
Released At: **Imperial Bombay**
Date of Release **31st January 1947**

THE USUAL YARN

We are introduced to two friendly villages on either side of a river united by a wooden bridge. Madhav from one village and Vikram from the other become youthful symbols of the future of these villages. They both love Shanta, the daughter of the village grocer who wants Rs. 500|- in cash before he gives away his daughter in marriage.

In fact this key incident starts all the trouble. The usual film coincidence brings a coal-mining industrialist on the spot who induces the villagers to sell their lands cheap. Vikram sells his land for Rs. 500|- to get the hand of Shanta. Madhav is shown as a lofty idealist who shouts about the land being the mother of the kisans etc. but at the last moment he peters out by asking the capitalistic miner to live amongst them as a friend.

The jealousy in love goads Vikram to become the villain of the story. He becomes a stooge of the capitalist and gradually induces all the villagers to toil and sweat in the coal mines.

The producers spring a rare surprise on us at this stage. They show us the villagers as absolutely ignorant of liquor. The villagers talk like so many babes in wonderland when they discuss the fiery qualities of liquor. We are asked to believe that there are villagers in India who do not know even the smell of liquor. And liquor has come down to us as the fiery mate of water since the days when the gods sipped it to give divinity a tipsy philosophy.

All this liquor discussion in the story is over the liquor shop which the capitalist provides for the villagers.

The usual scenes now follow leading to an ultimate quarrel between the drunken, impoverished workers and the capitalist. There is, of course, a strike but the problem is solved with the help of the romantic tangle in the story. Madhav and Vikram clash over Shanta and Shanta, while supporting the lofty idealism of Madhav whom she loves deeply, promises to marry Vikram to attain harmony between the two villages.

The once-destroyed bridge is now being reconstructed and on the bridge arrives Shanta, with opium inside her, to bring Madhav and Vikram together and fall dead after garlanding Vikram as her husband.

Now we see a parade of repentants: the lovers, the villagers and even the capitalist who makes a face at the sight of Shanta's dead body.

The picture advocates unity for furthering the interests of benevolent capitalism and that is perhaps the reason why staunch Congressmen like Morarji Desai and Mangaldas Pakvasa liked the picture and enthusiastically endorsed it.

REHANA IMPRESSES

As a motion picture, the entire effort is pretty amateurish. At places the outdoor photography is pretty attractive. The songs, which are poorly tuned, become long and boring and many of them intrude on you at the wrong time.

From the players Rehana gives a sparkling performance as "Shanta" the village belle. The poor girl is, however, badly punished by the idiotic music director who gives her different ghost voices for playing back different songs. Rehana, however, impresses one as a very promising artiste in spite of poor direction.

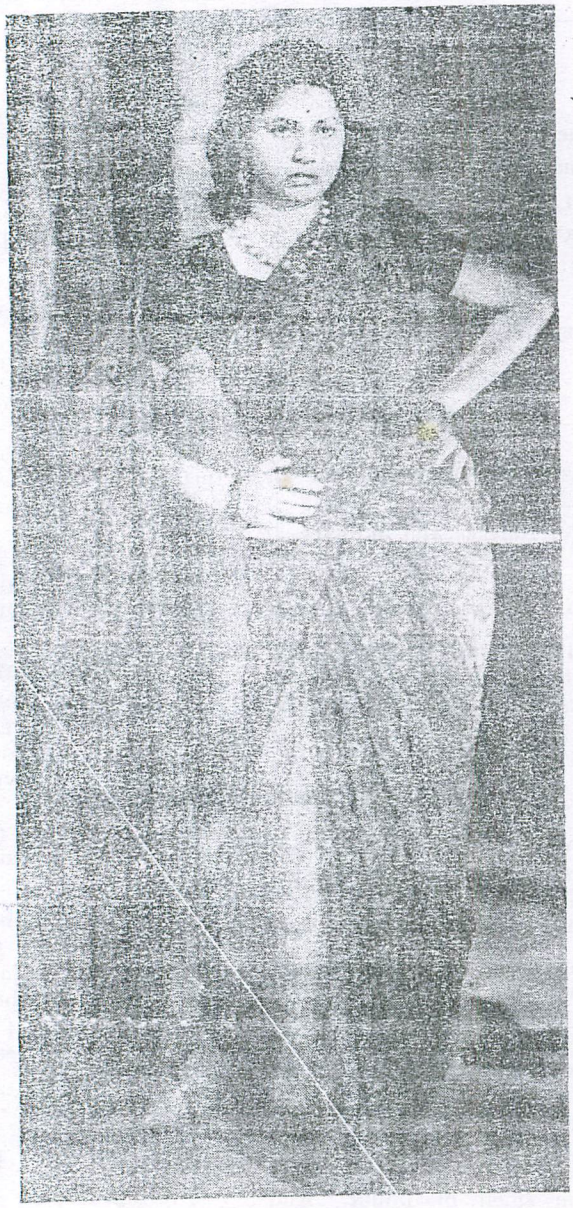
Bikram Kapoor does well as a village elder. The rest are disappointing.

In fine, though Morarji Desai and Mangaldas Pakvasa recommend this picture, there is hardly anything new in it to entertain or instruct. This picture is a very risky packet for the exhibitors.

To "spitfire" the legion of social hypocrisies.....

To "blitz" the bureaucratic fad with the ammunition of satire

COMES



Producer-Director:

MAZHAR KHAN

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Cast :

***MAZHAR KHAN *MADAN PURI**
***SUMAN SULE & OTHERS.**

Produced & Directed by

MAZHAR KHAN.

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